play SAXOPHONE like "CANNONBALL" ADDERLEY

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STAR EYES
ON GREEN DOLPHIN STREET
I'LL NEVER STOP LOVING YOU
DON'T GET AROUND MUCH ANYMORE

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JULIAN "CANNONBALL" ADDERLEY originally earned his colorful nickname as a result of his prodigious appetite rather than his dynamic playing style. Sometime ago a friend watching young Julian make short work of a huge meal, flippantly referred to him as the "Cannibal." In time and with some affectionate, slurring repetition this pet name soon became "Cannonball."

Today, "Cannonball" is busily engaged in the task of satisfying the man-sized musical appetites of jazz fans throughout the country who once exposed to the Adderley brand of artistry enthusiastically call for more of the same! His exuberantly individual and propulsive saxophone technique is precisely the dish of jazz which modern music buffs have been yearning for. The fact that Adderley has added something new in sound and sensation is graphically reflected in his swift rise to the top of virtually all of the major popularity polls. His agile improvisation, forceful rhythmic drive and his mellow warmth of tone have substantially influenced our jazz scene.

Born in Tallahassee, Florida, Julian E. Adderley was brought up in a home where muscial talent was practically a family trademark. His father, a high school teacher, had at one time been a noted jazz cornetist. Julian's younger brother, Nat, shared his Dad's preference and went on to become the second talented cornet player in the Adderley clan. Julian, however, after dabbling briefly with the trumpet finally took to the alto sax.

Following his graduation from college "Cannonball" turned to teaching. He was just nineteen when he was appointed music instructor and band director of Dillard High School in Fort Lauderdale. His students were extremely fortunate to have an instructor who was equally adept with the trumpet, flute, clarinet, tenor and alto saxophones. But, Adderley's teaching days were numbered for the pull of the vital jazz field was too strong. While still busily engaged in his teaching tasks at Dillard, "Cannonball" energetically managed to work in weekend gigs developing his sax technique in the free and breezy atmosphere of local jazz clubs. Soon, he dropped his dual role of teacher-performer and headed for the New York jazz arena where he lost little time in establishing a solid reputation. In quick order "Cannonball" was recognized for his remarkable talents, became a featured sax soloist, joined the famed Miles Davis Sextet and then formed his own group — the celebrated "Cannonball" Adderley Quintet.

The advent of success has not altered Adderley's vital personality. Rather, this restless young giant of jazz continues to probe the ever-growing possibilities of modern music. His generous promotion of new recording artists has contributed much to our national beat. His side stints as a free lance writer have resulted in new and vigorous melody. His frequent appearances as a very articulate disk jockey have given audiences a new understanding of the broad and bountiful jazz medium. His many-sided creative interests extend to community affairs where he has again made his mark. The publishers of "PLAY SAXOPHONE LIKE 'CANNONBALL' ADDERLEY" are indeed pleased to present this folio which represents another important milestone in "Cannonball" Adderley's brilliant career.

play SAXOPHONE like "CANNONBALL" ADDERLEY

FOR Eb ALTO SAXOPHONE

with piano accompaniment

PIANO PART

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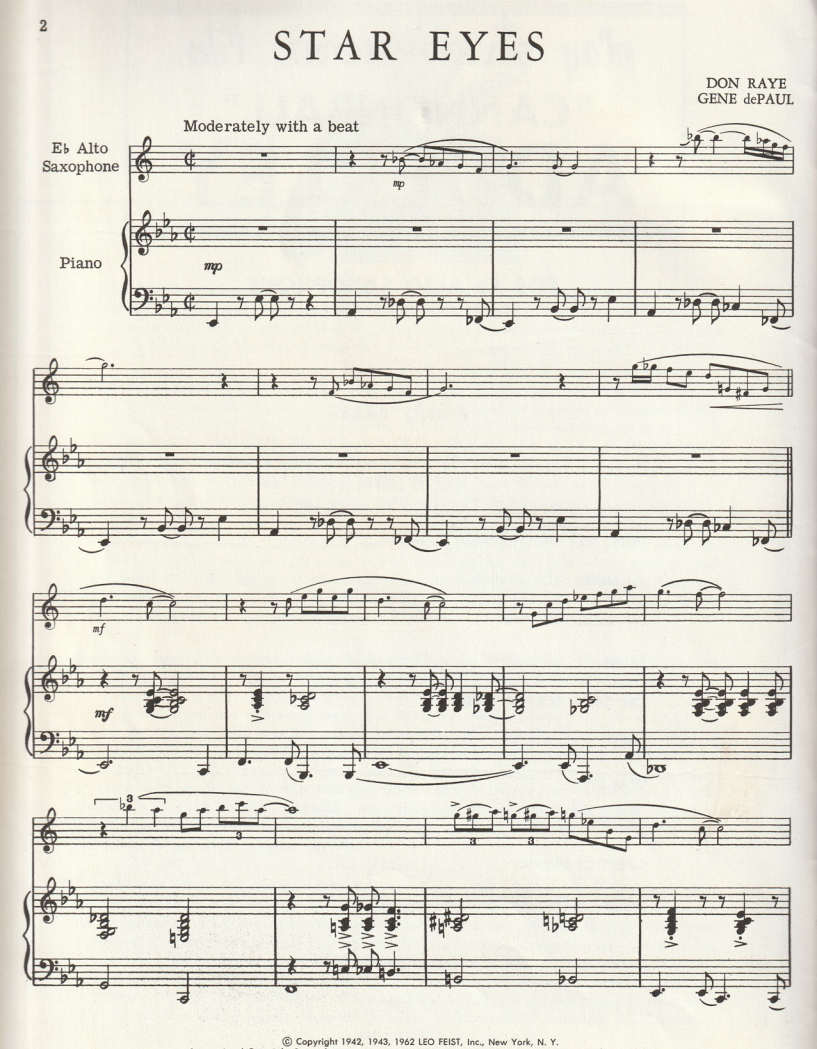
STAR EYES

DON RAYE
GENE dePAUL



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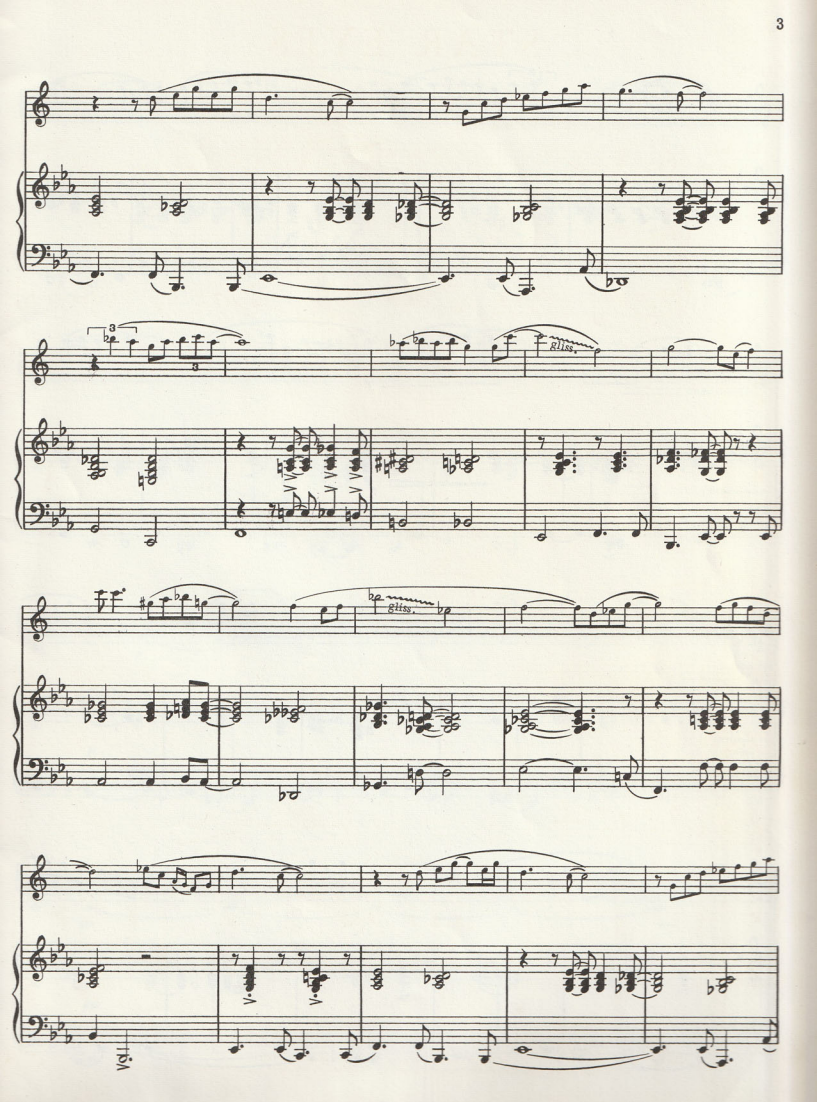
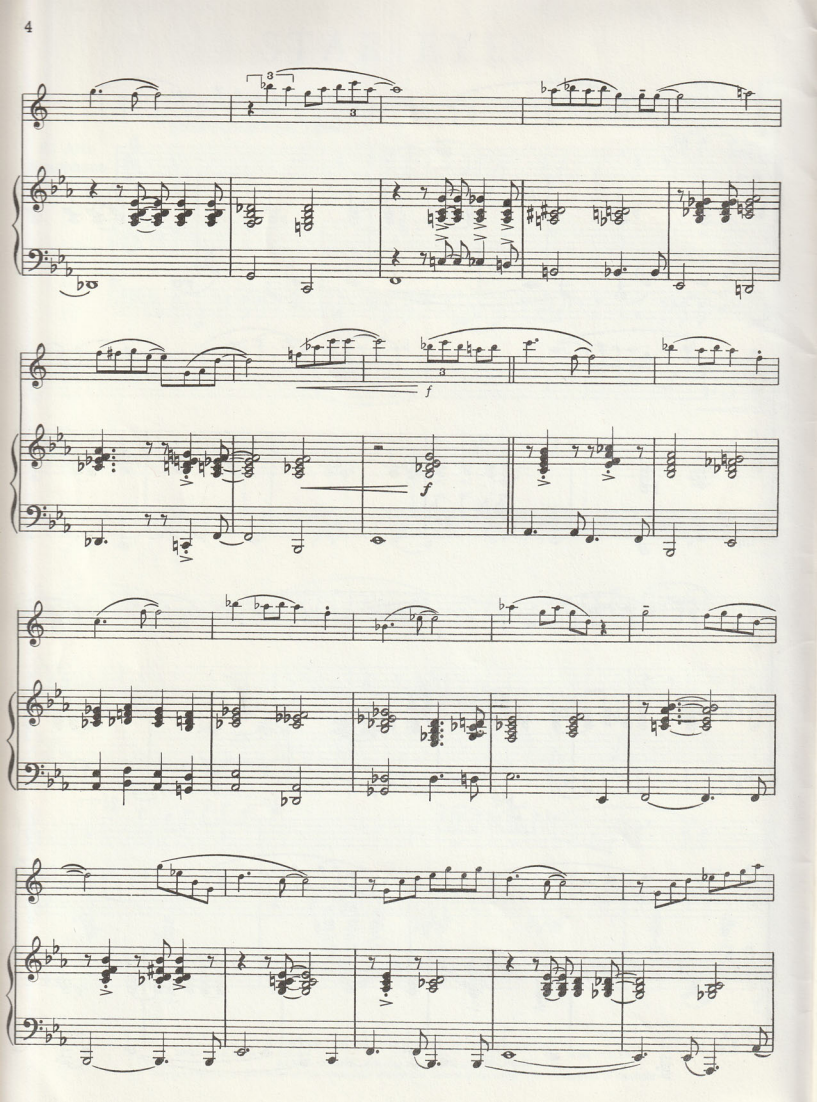

a
a
Bliss.
gliss.
Vol.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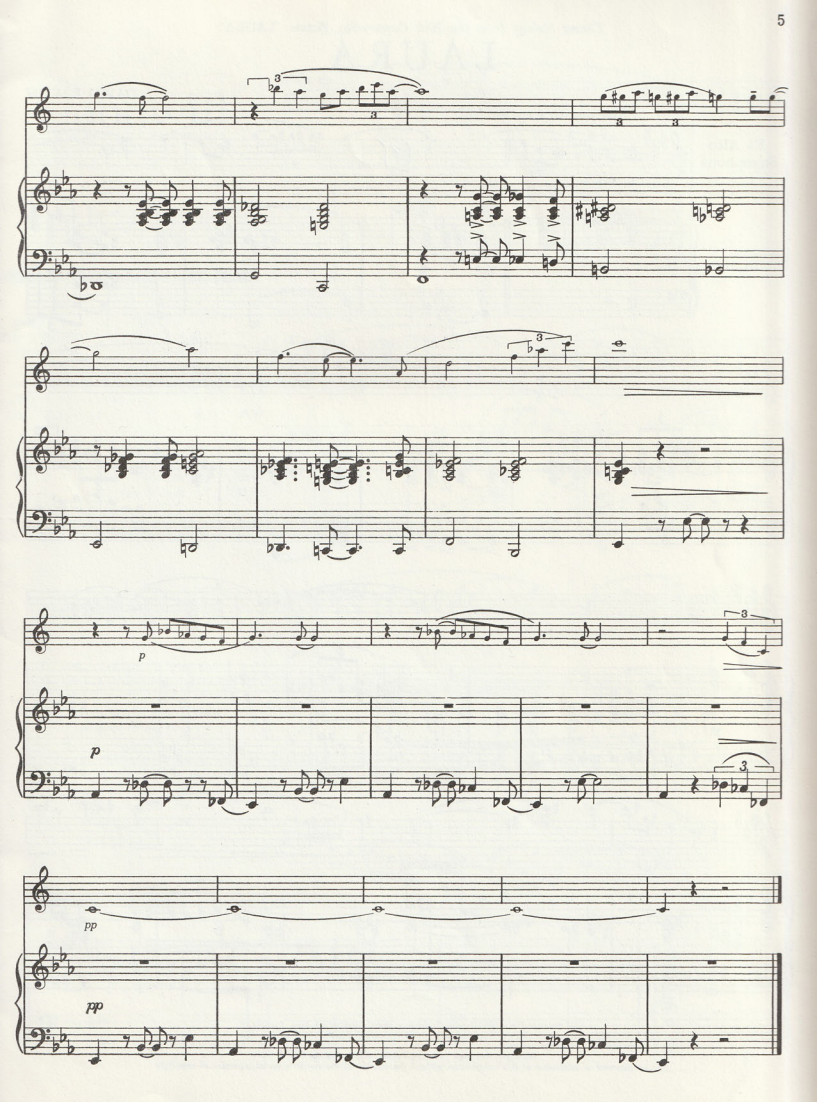
p
p
pp
pp

Theme Melody from the 20th Century-Fox Picture "LAURA"

LAURA

DAVID RAKSIN

Slowly with expression

E♭ Alto Saxophone

Piano

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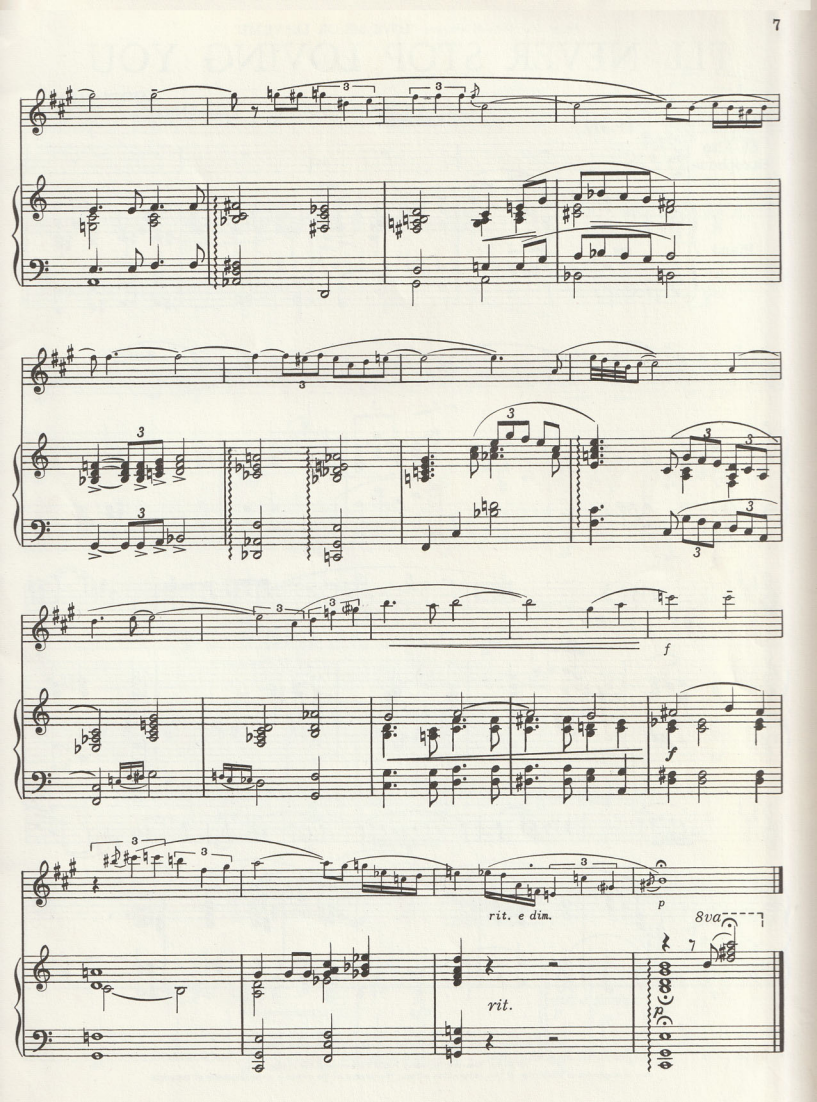
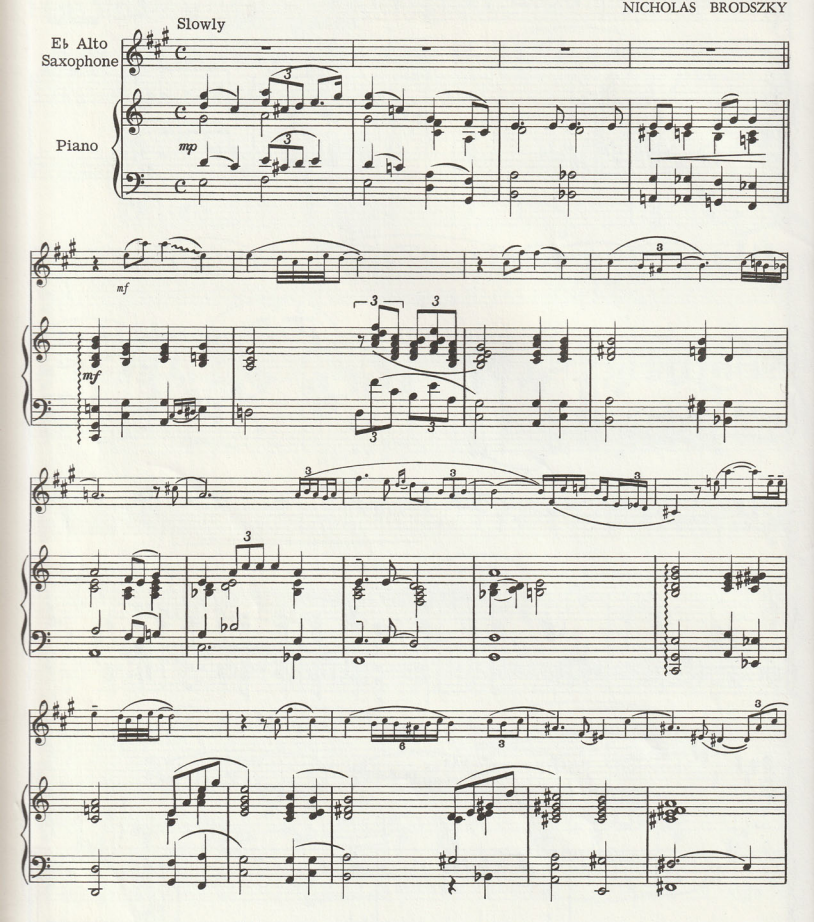

f
rit. e dim.
p
8va
rit.

From the M-G-M Picture "LOVE ME OR LEAVE ME"

I'LL NEVER STOP LOVING YOU

SAMMY CAHN
NICHOLAS BRODSZKY



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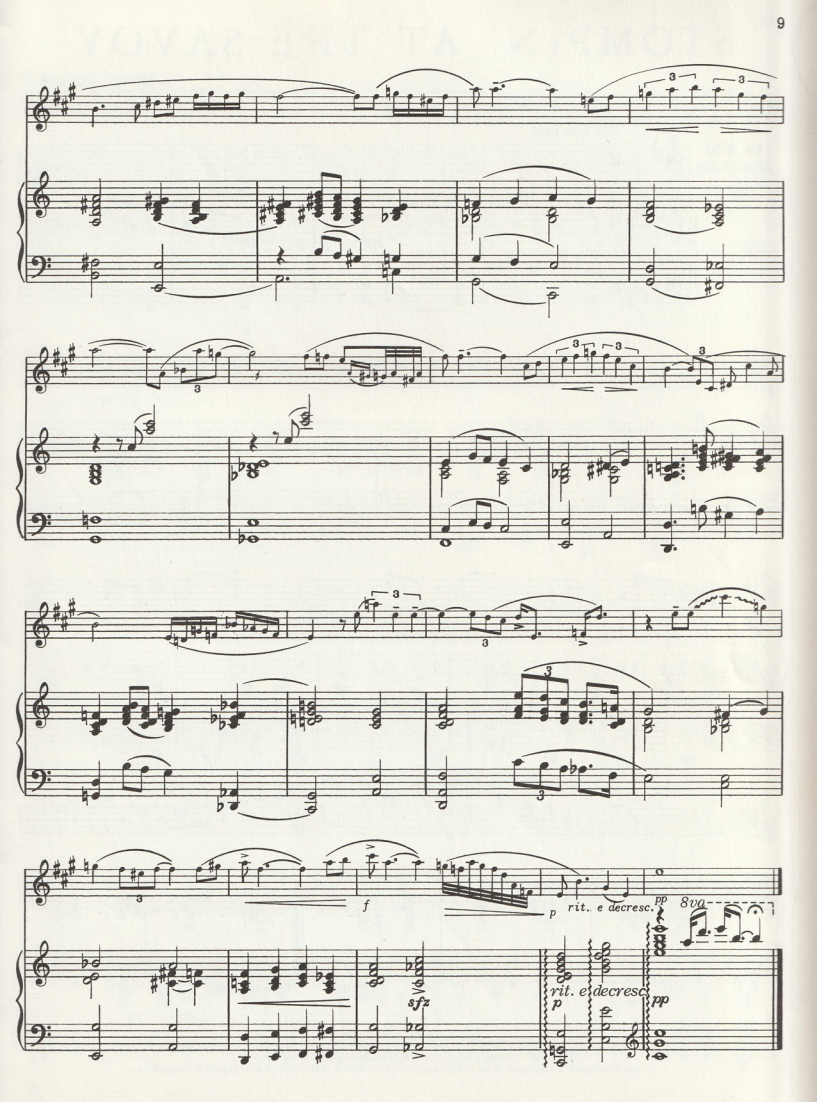
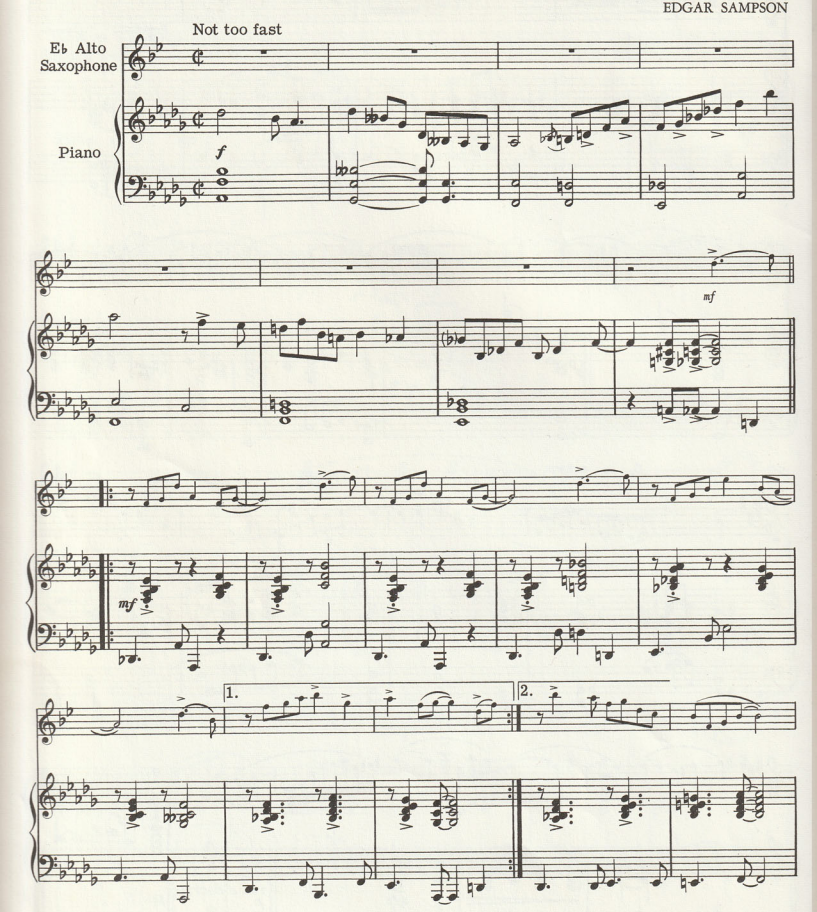

f
p
rit. e decresc.
pp
8va
sfz
p
rit. e decresc.
pp

STOMPIN' AT THE SAVOY

BENNY GOODMAN
CHICK WEBB
EDGAR SAMPSON



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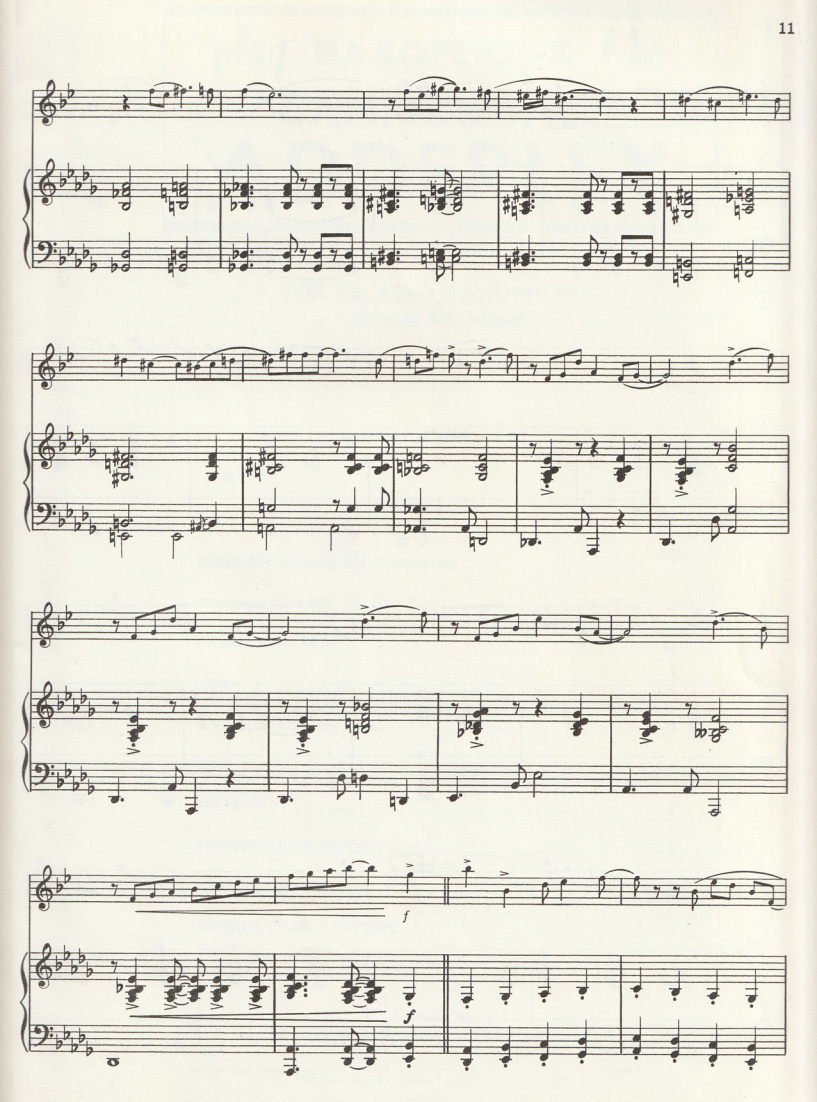
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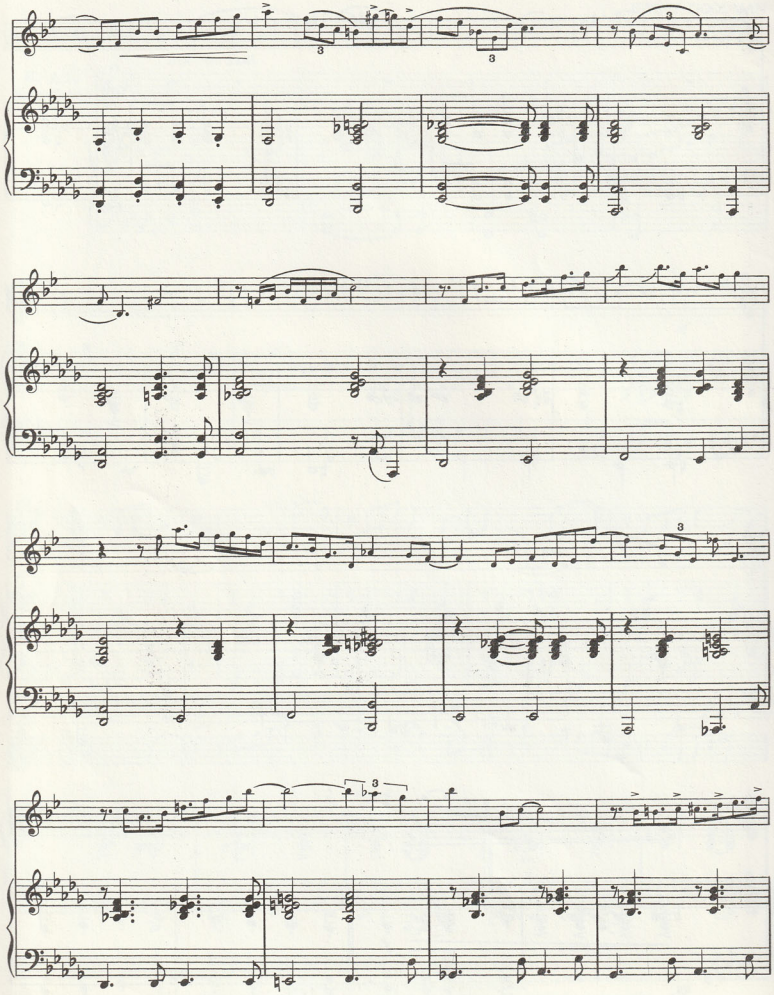
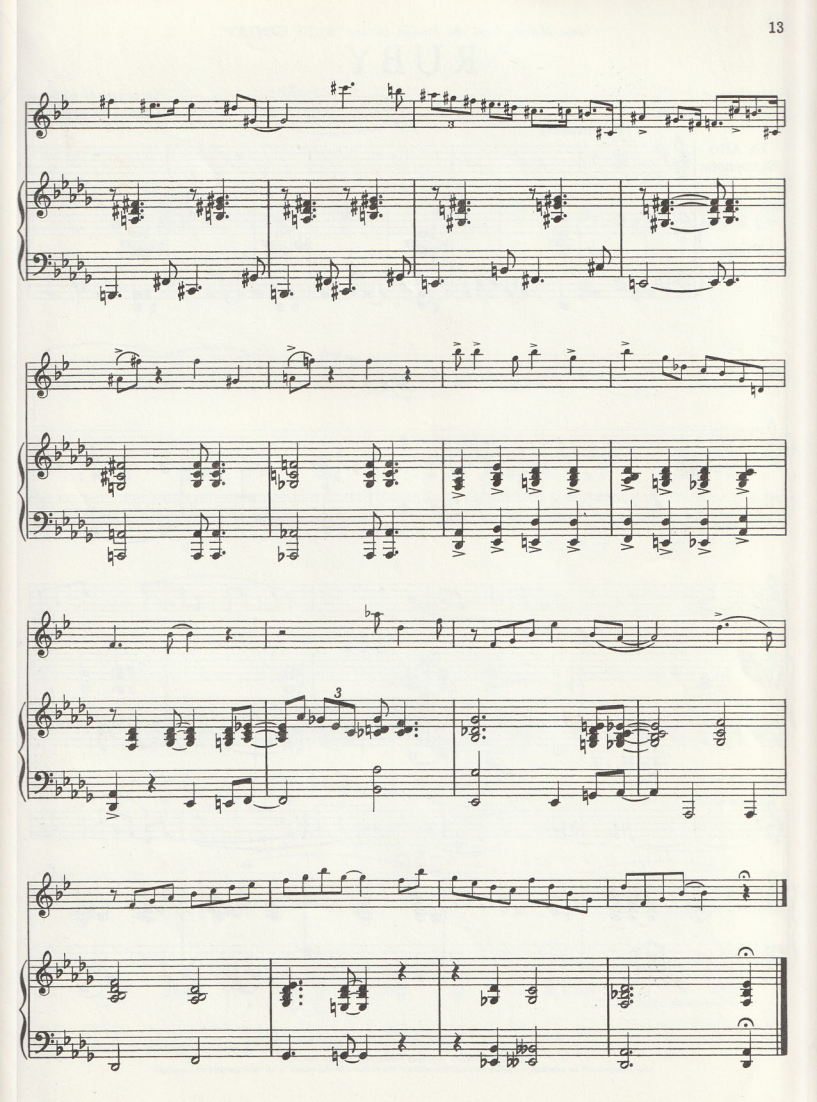
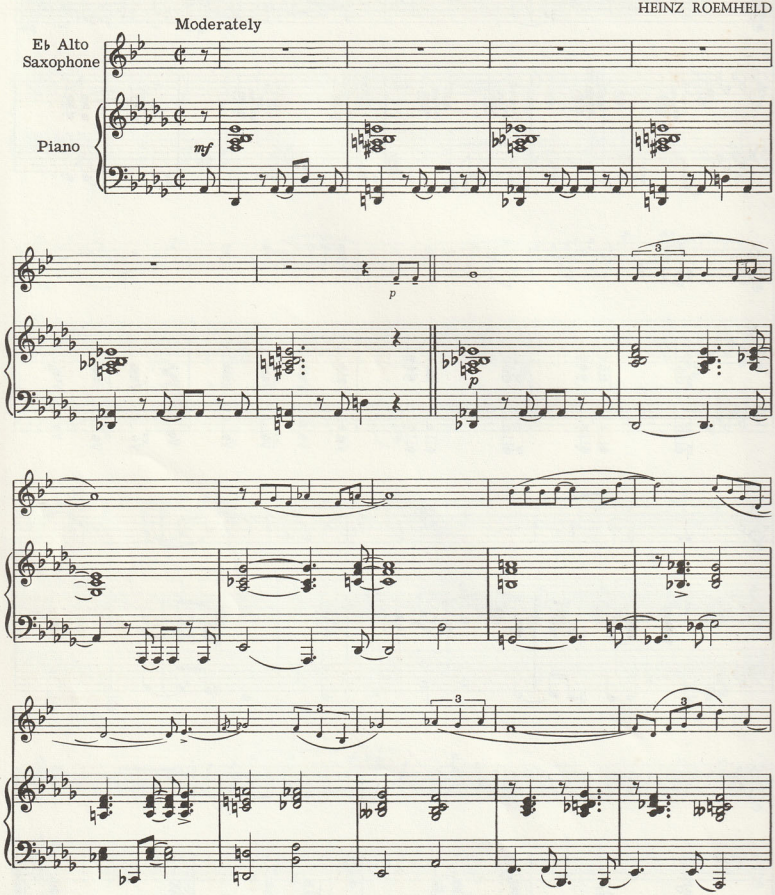



3

Theme Melody from the Motion Picture "RUBY GENTRY"

RUBY

MITCHELL PARISH
HEINZ ROEMHELD



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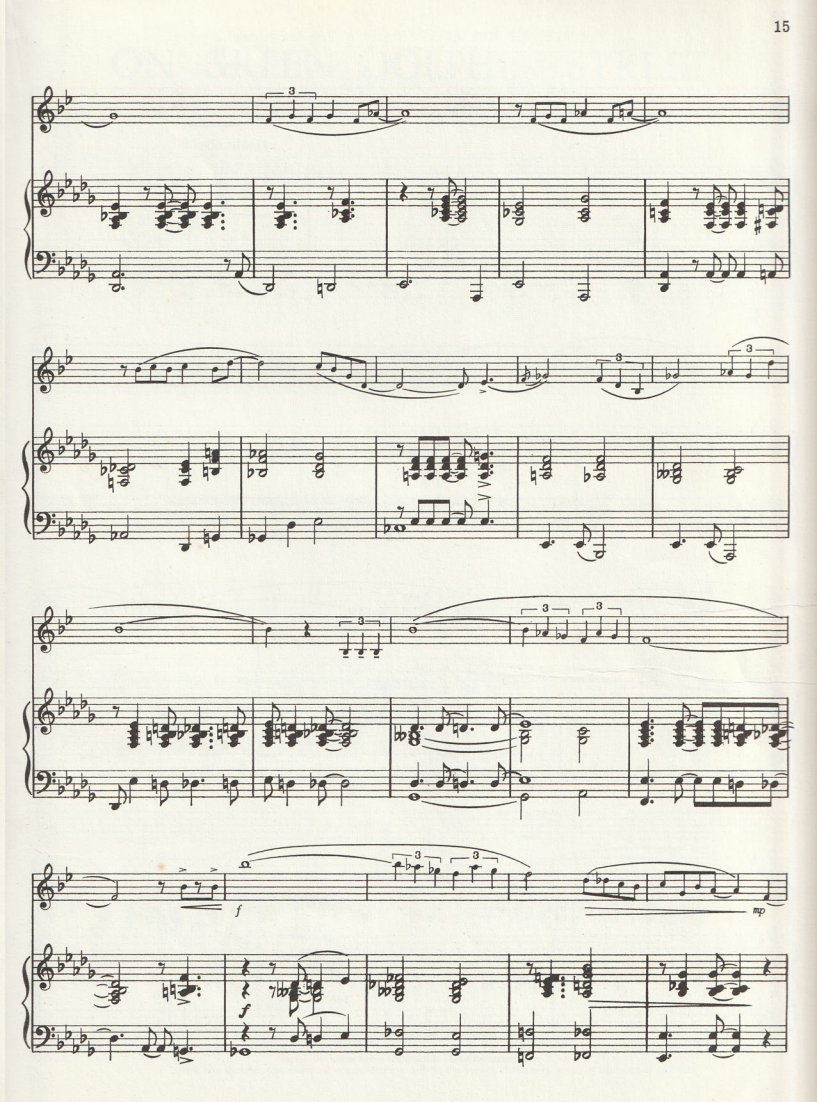
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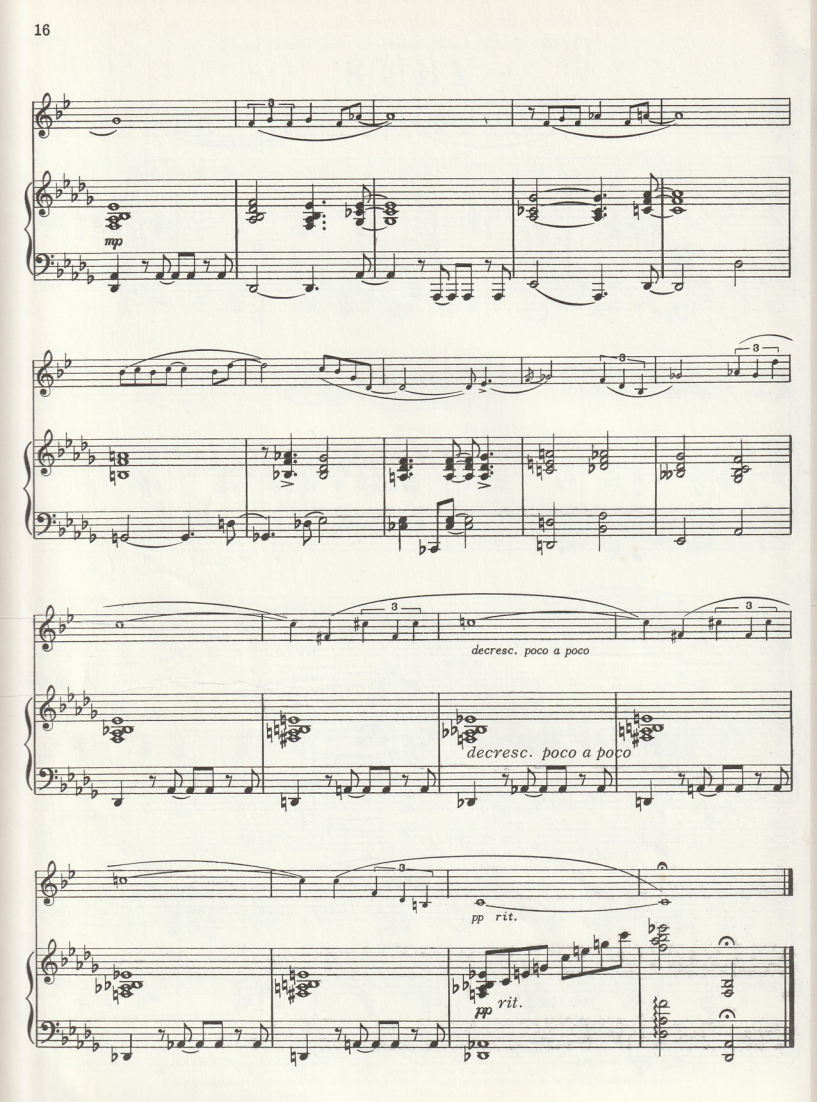
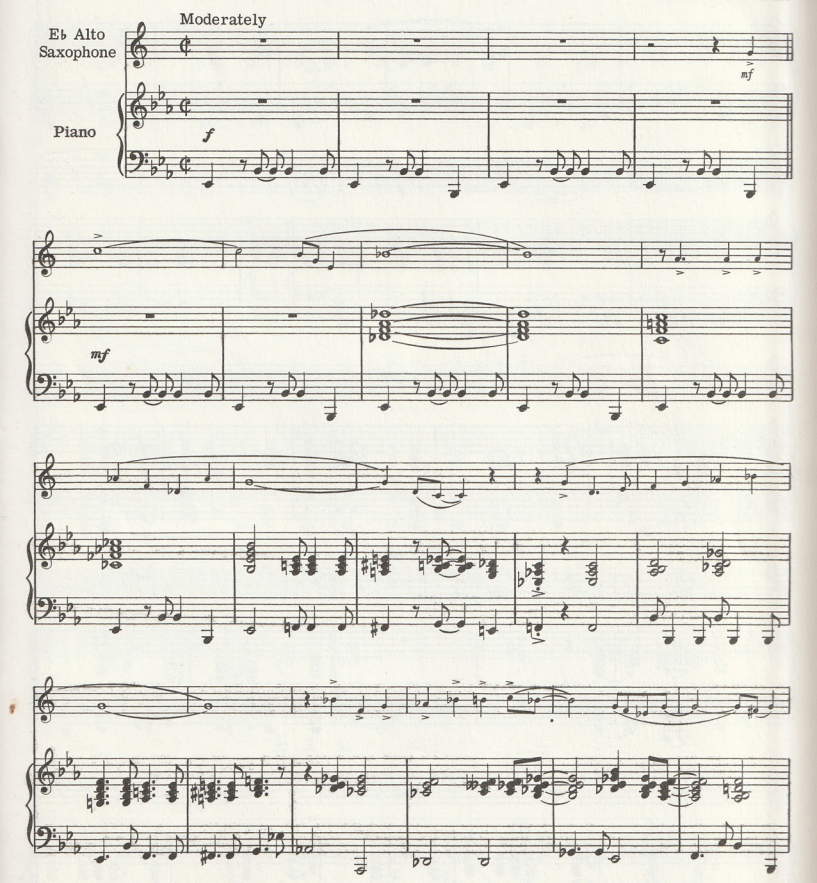
mp


mp
decresc. poco a poco
decresc. poco a poco
pp rit.
pp rit.

Theme of the M-G-M Picture "GREEN DOLPHIN STREET"

ON GREEN DOLPHIN STREET

NED WASHINGTON
BRONISLAU KAPER



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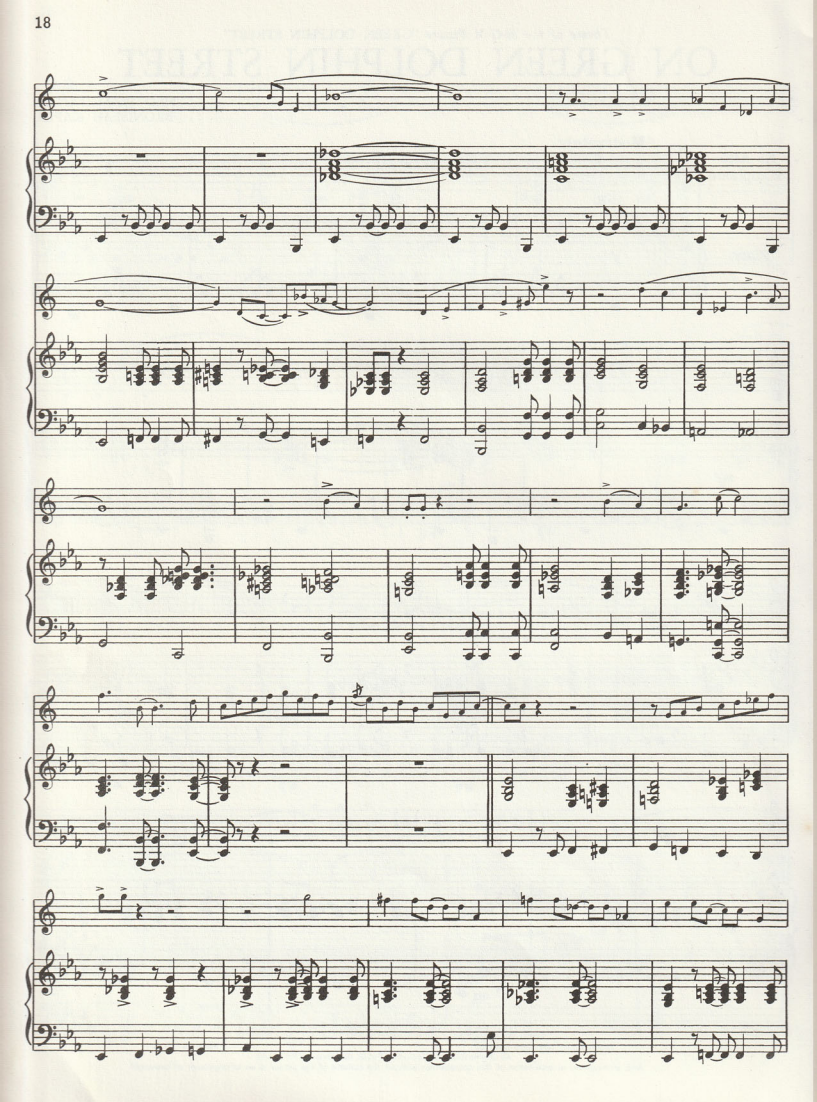
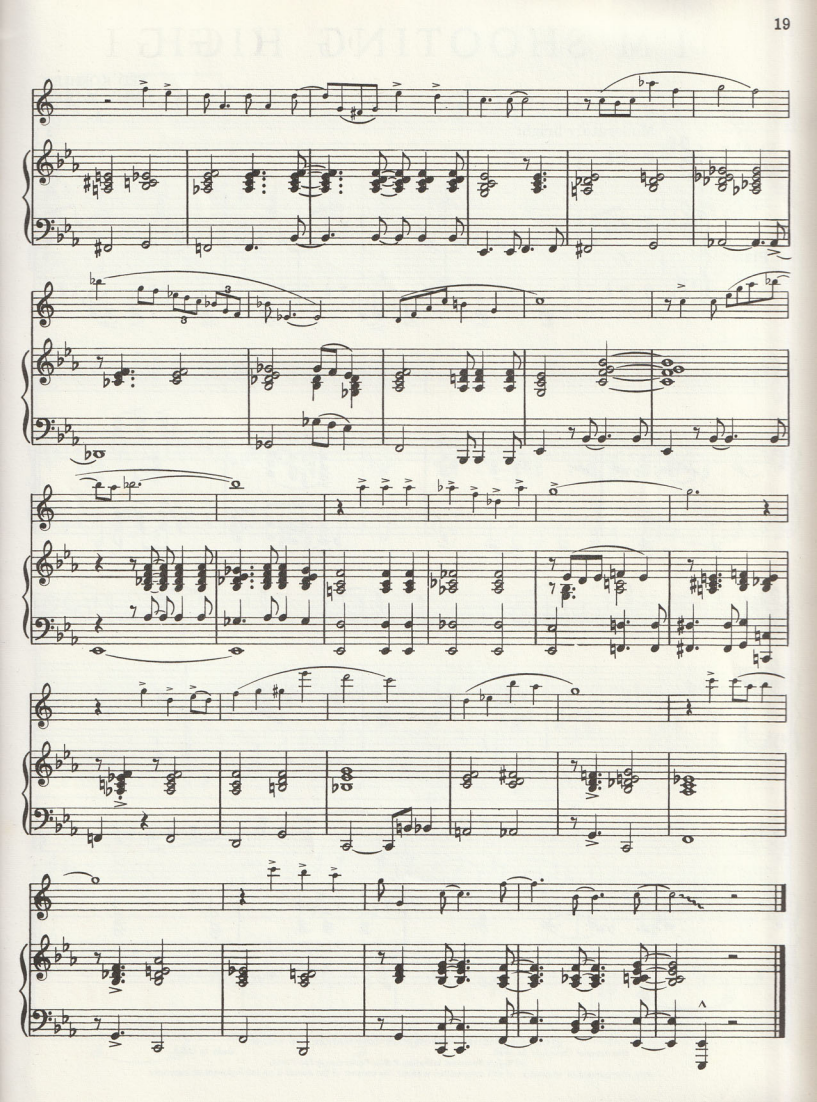
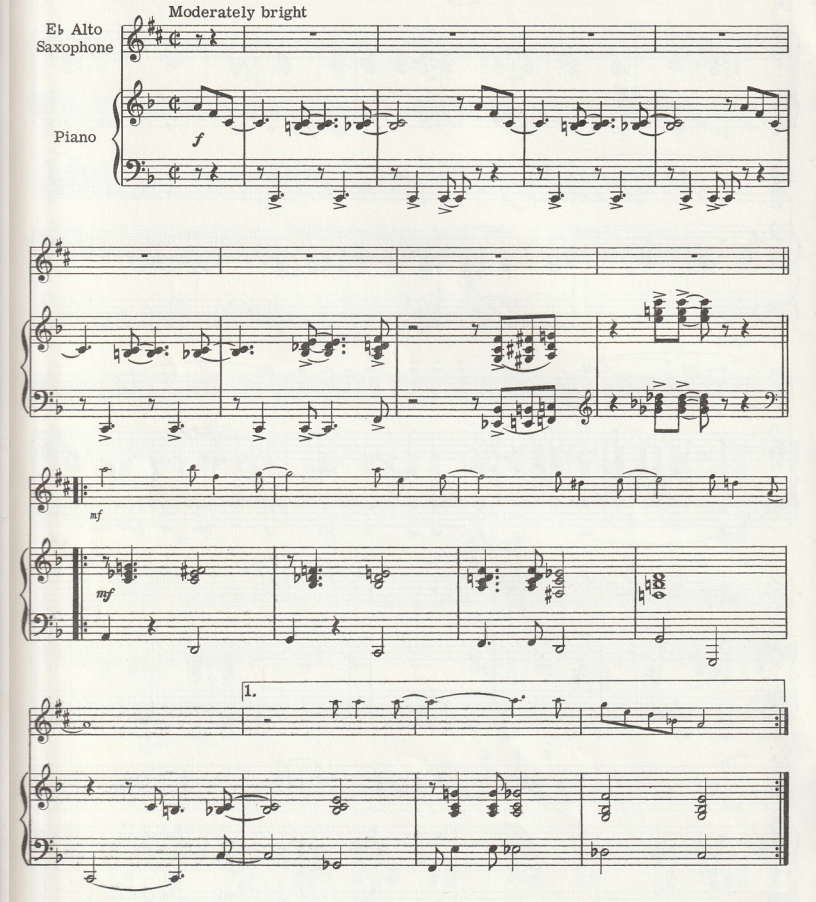




I'M SHOOTING HIGH

TED KOEHLER
JIMMY McHUGH



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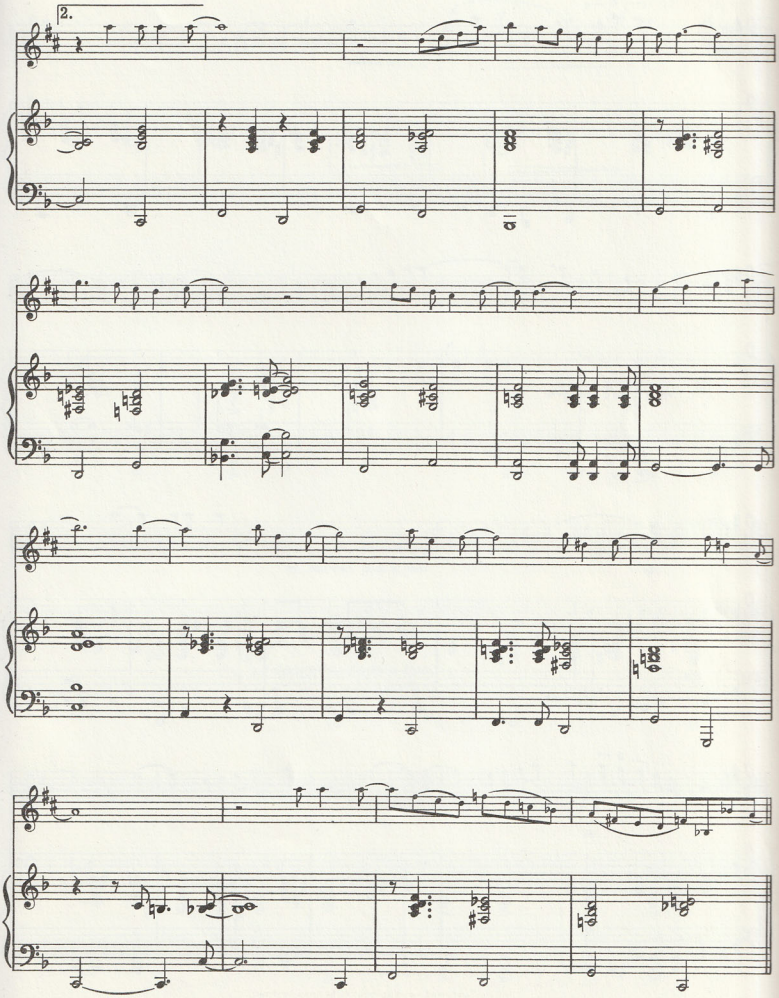
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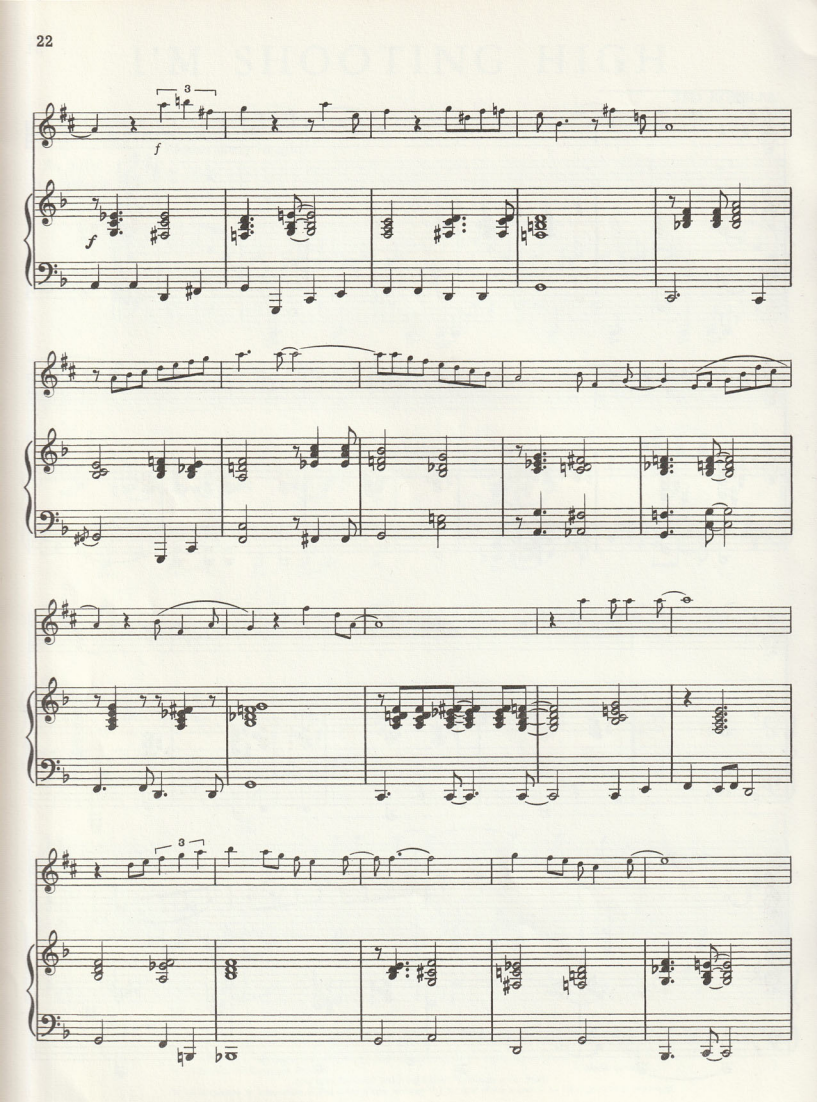
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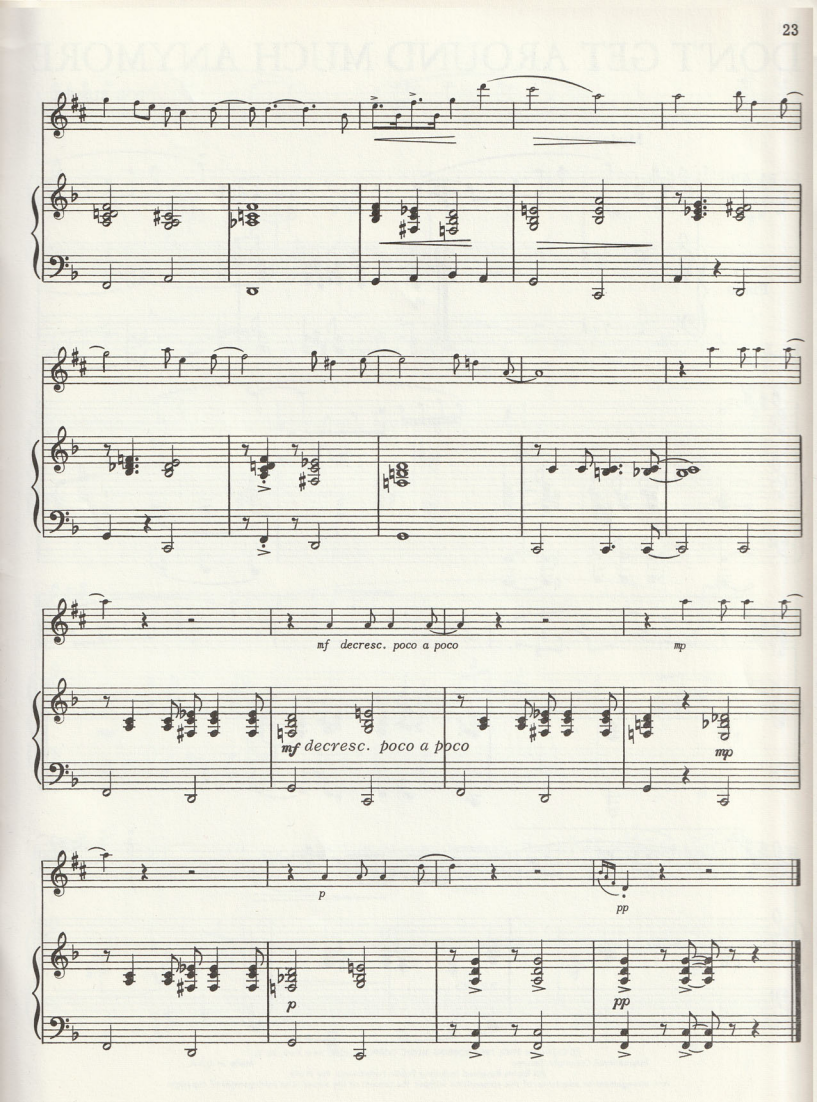
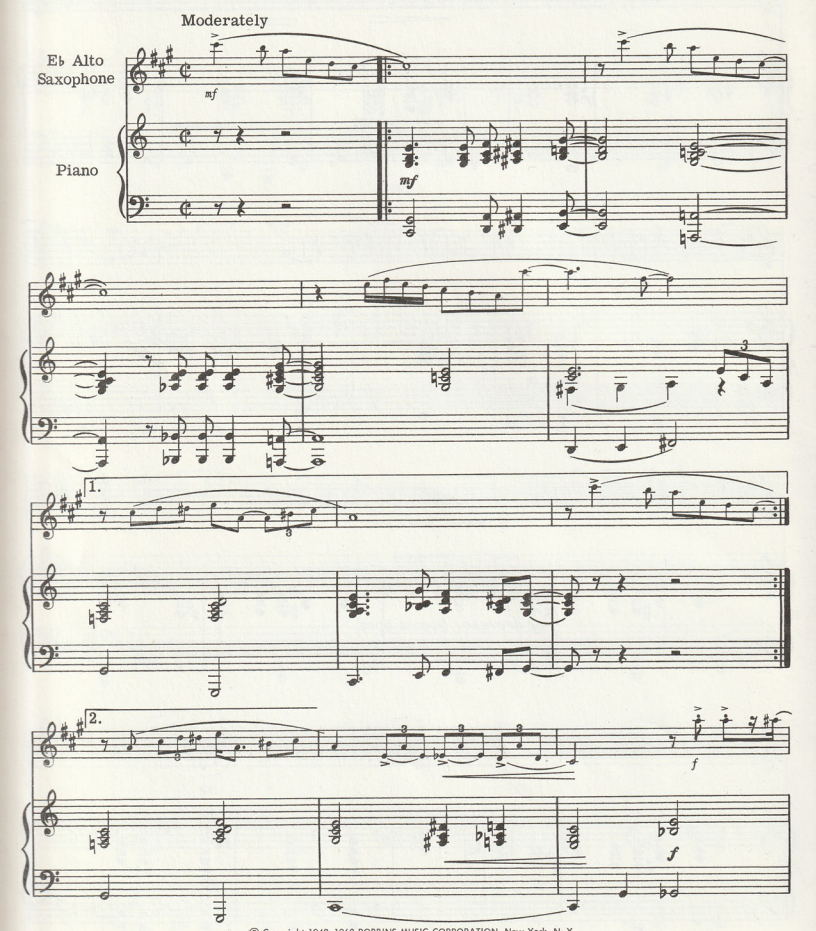
3


mf decresc. poco a poco
mp
mf decresc. poco a poco
mp
p
pp
p
pp

DON'T GET AROUND MUCH ANYMORE

BOB RUSSELL
DUKE ELLINGTON



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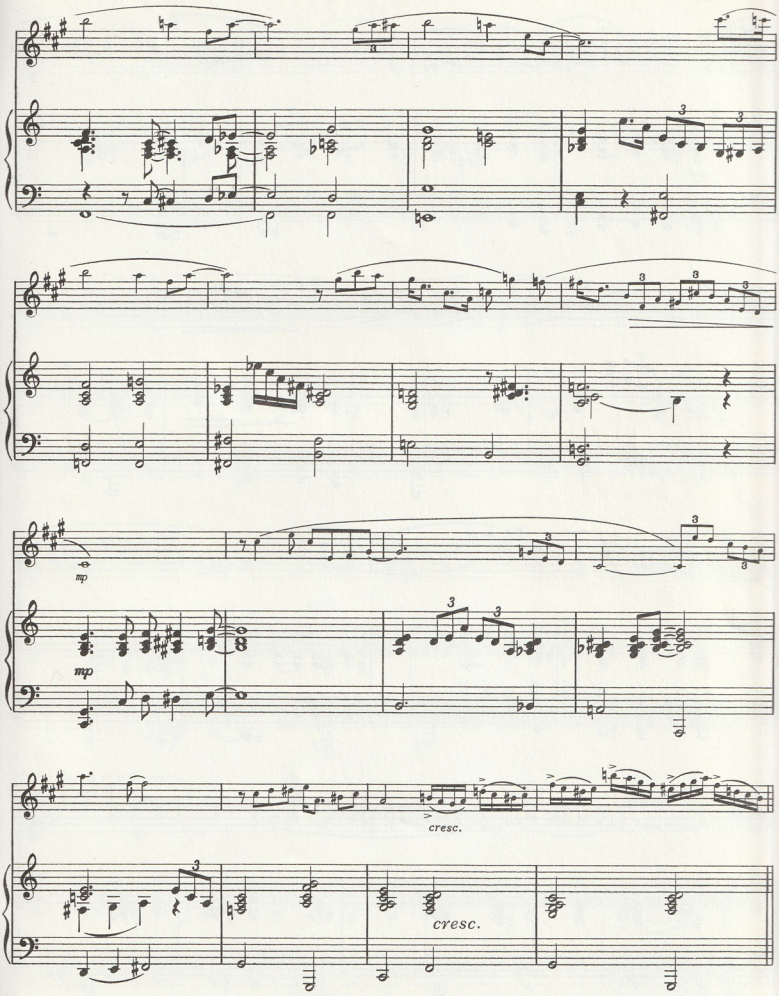
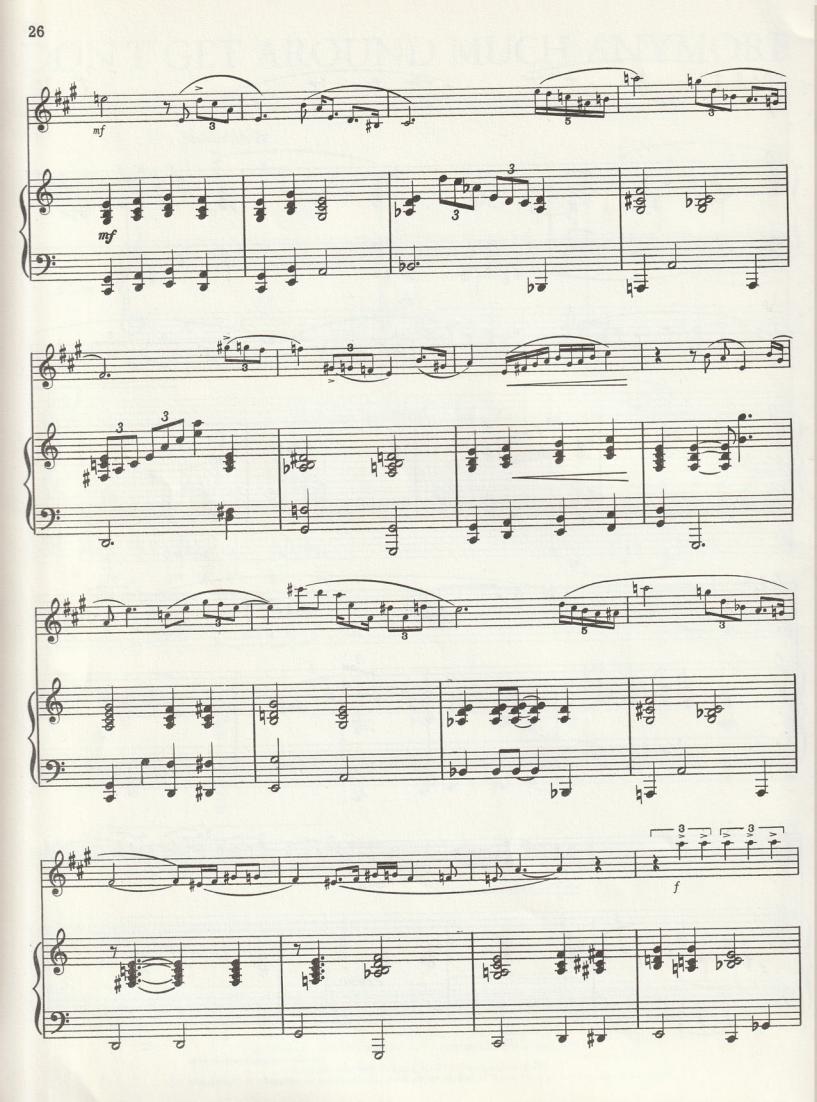
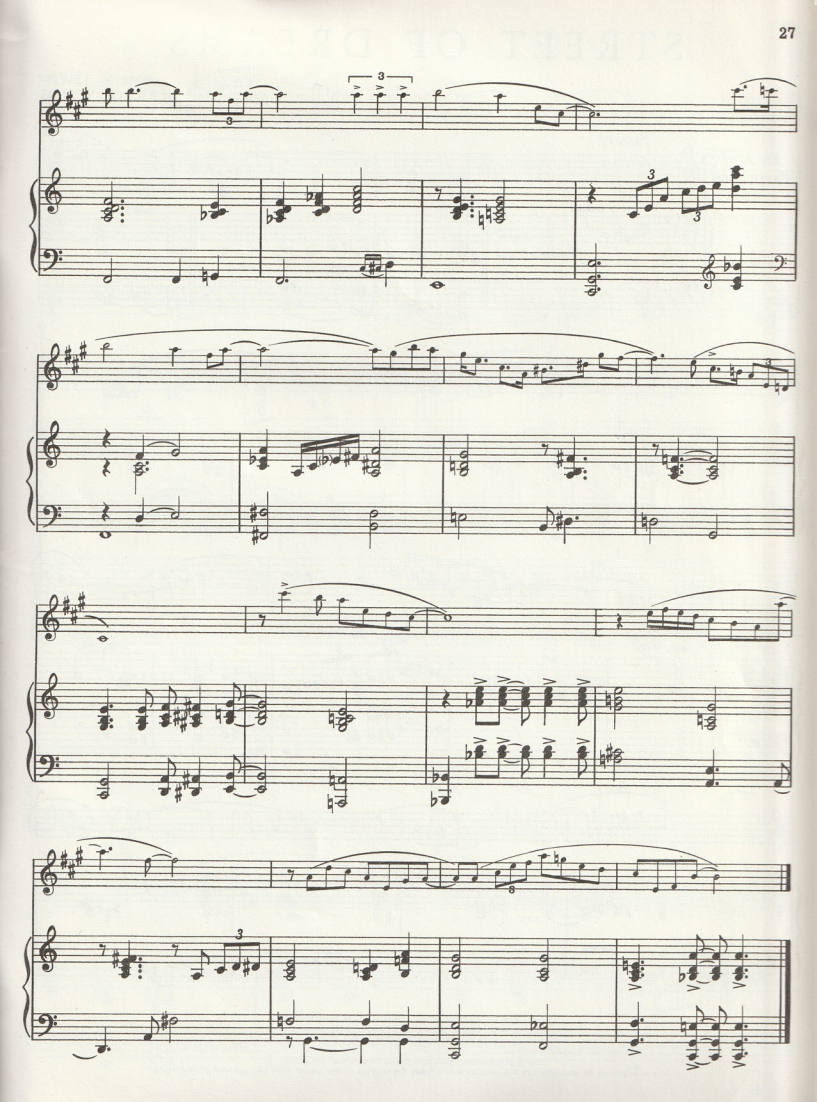
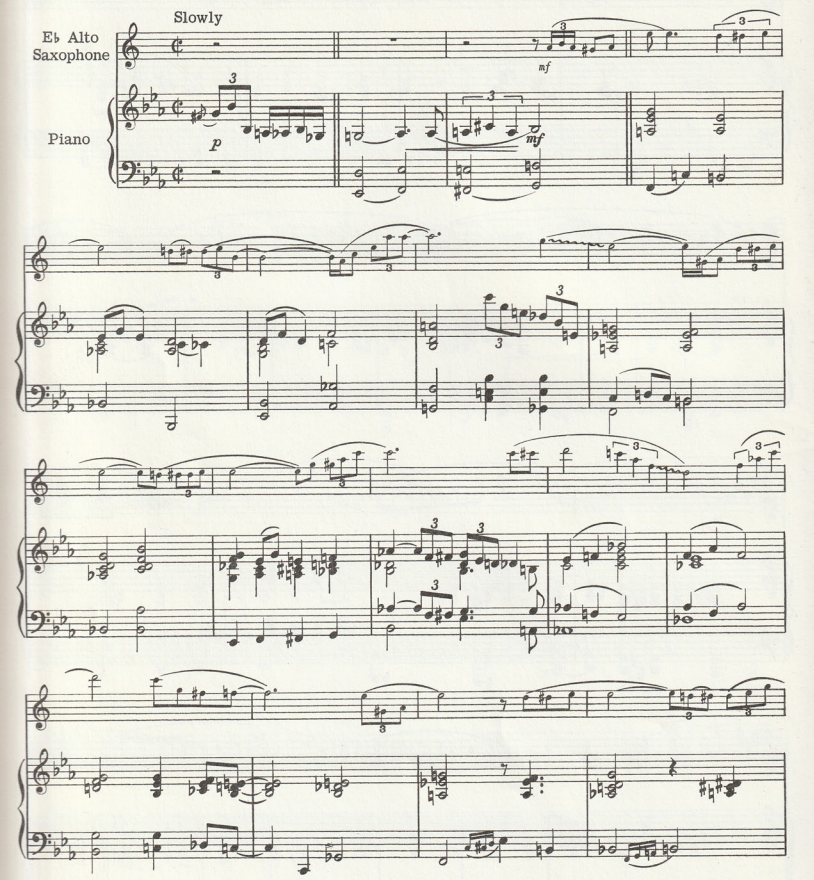

mp
mp
cresc.
cresc.


mf
mf
f



STREET OF DREAMS

SAM M. LEWIS
VICTOR YOUNG



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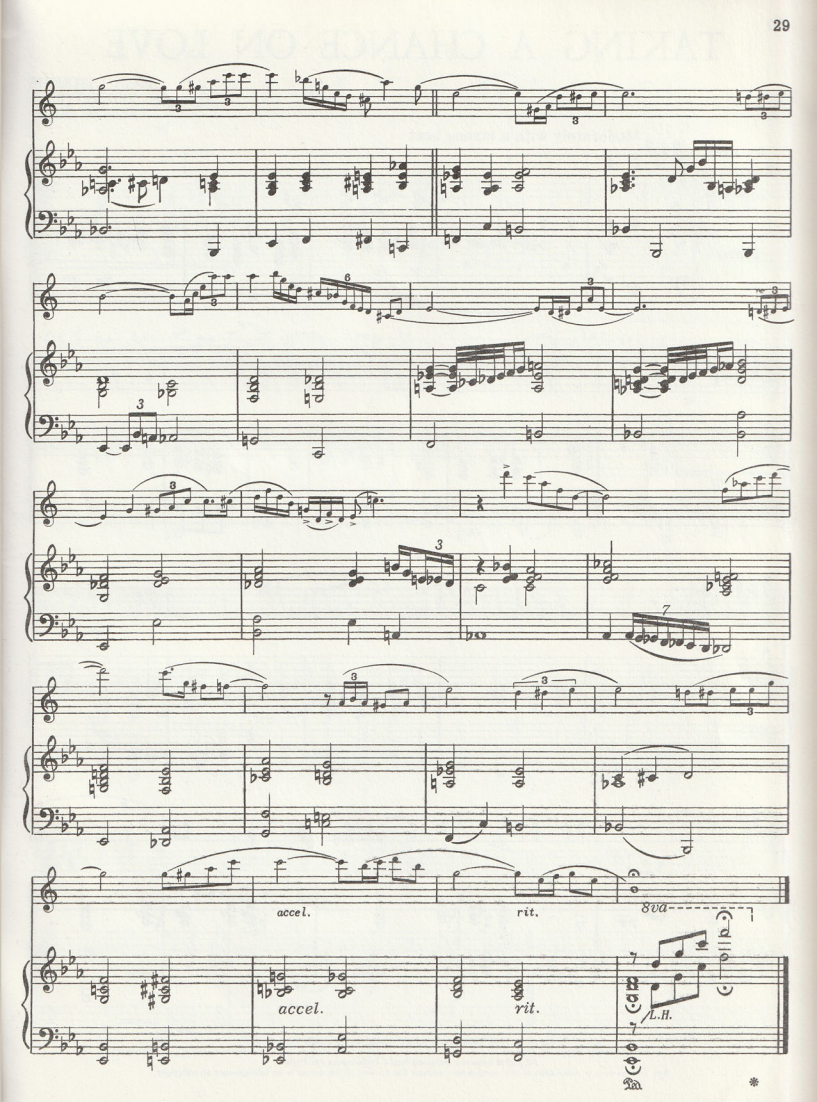
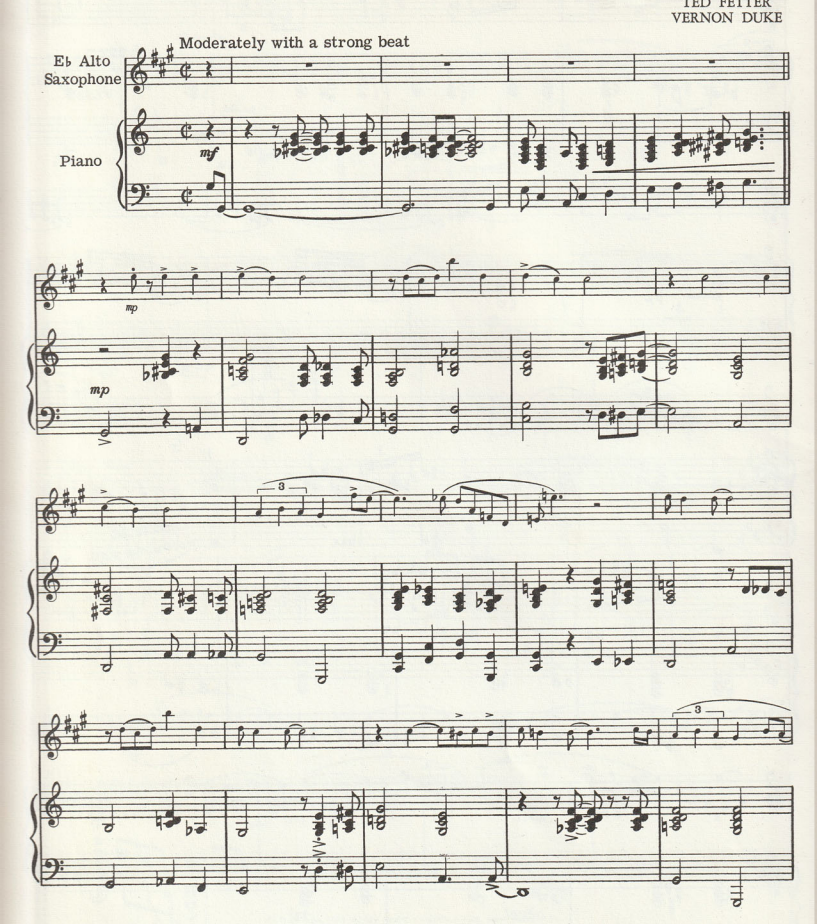

accel.
rit.
8va
accel.
rit.
L.H.

TAKING A CHANCE ON LOVE

JOHN LATOUCHE
TED FETTER
VERNON DUKE



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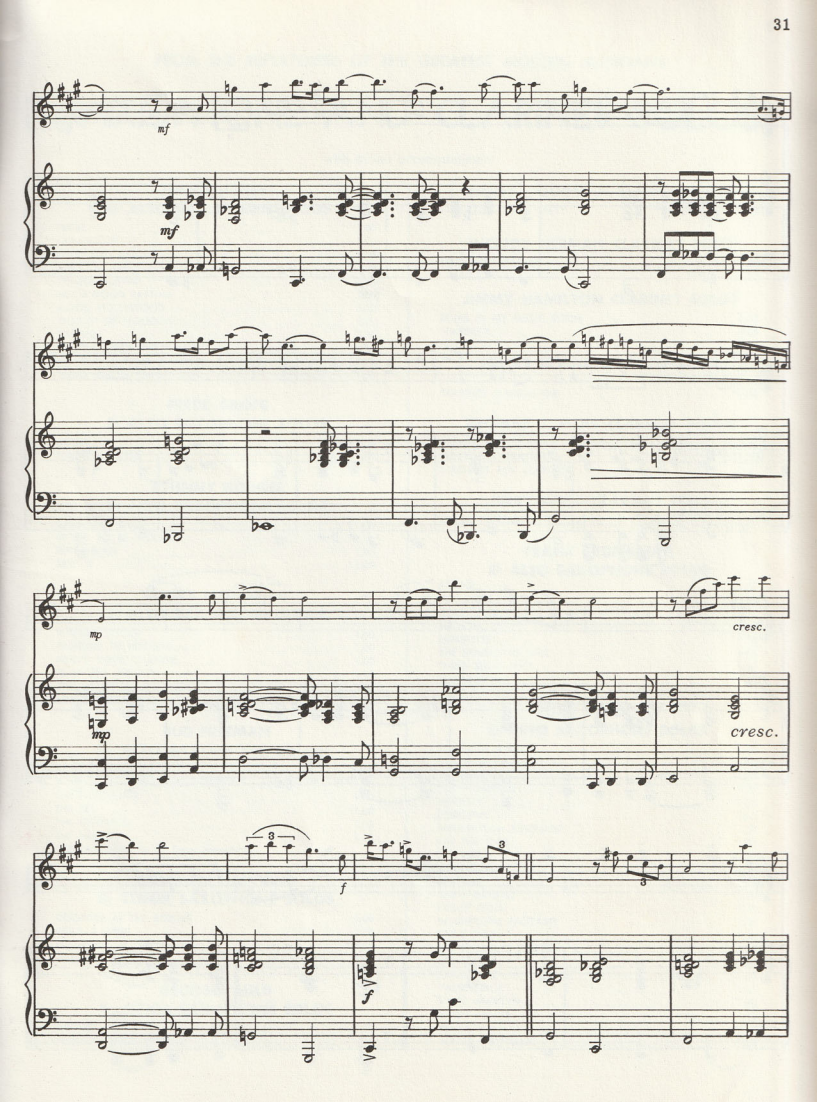
mf
mf
mp
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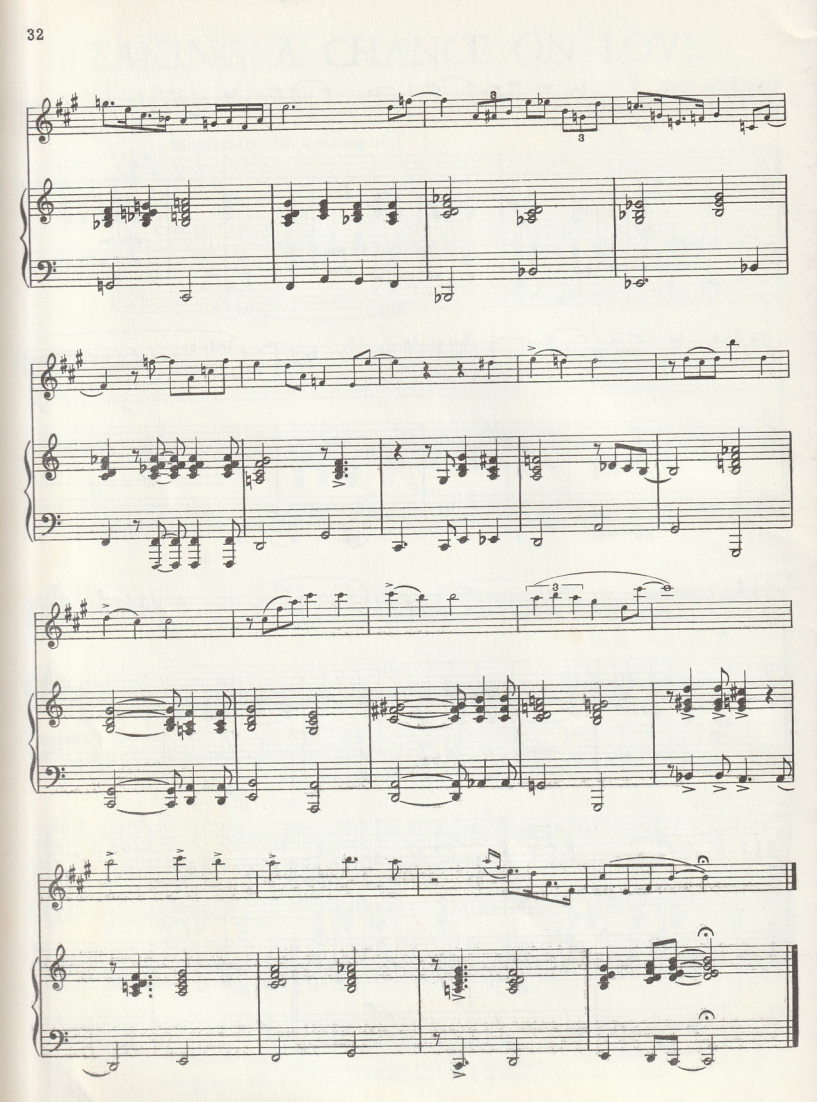
cresc.
cresc.
3
f
3
f



play SAXOPHONE like "CANNONBALL" ADDERLEY

FOR Eb ALTO SAXOPHONE

with piano accompaniment

SAXOPHONE PART

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DON'T GET AROUND MUCH ANYMORE 12

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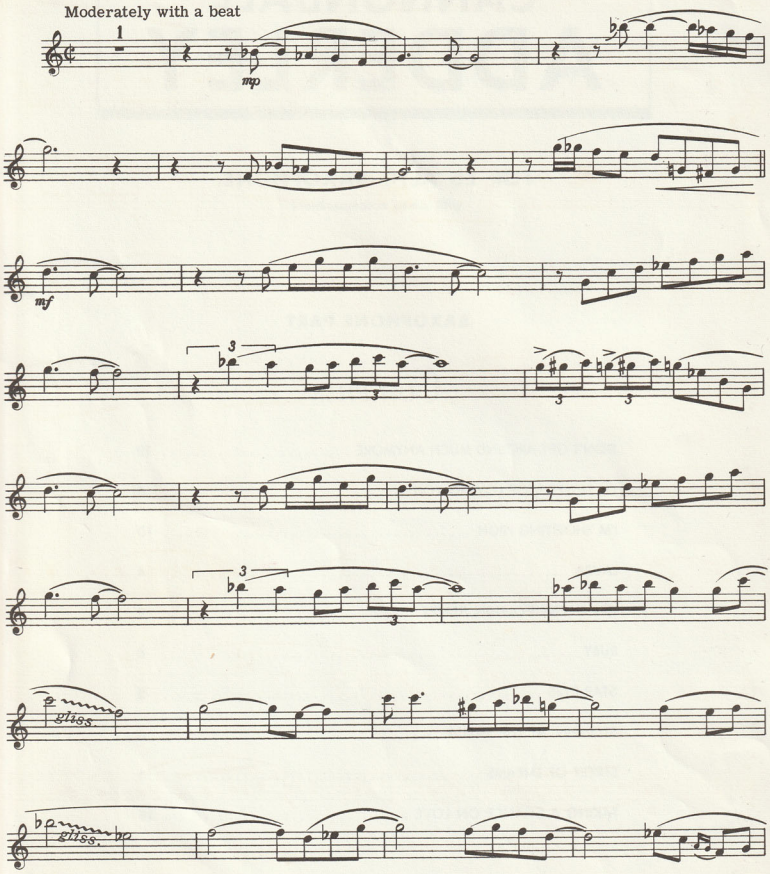
STAR EYES

E♭ Alto Saxophone

DON RAYE
GENE dePAUL

Moderately with a beat



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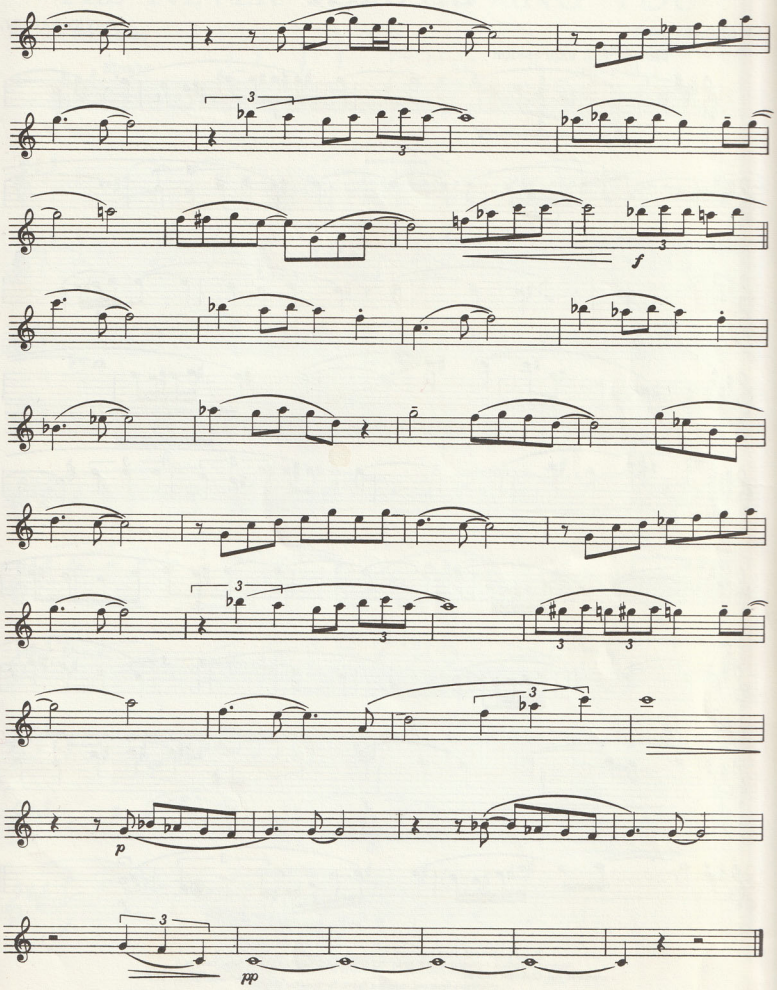
E♭ Alto Saxophone



Theme Melody from the 20th Century-Fox Picture "LAURA"

LAURA

E♭ Alto Saxophone

DAVID RAKSIN

Slowly with expression

p *mf* *f* *p*

rit. e dim.

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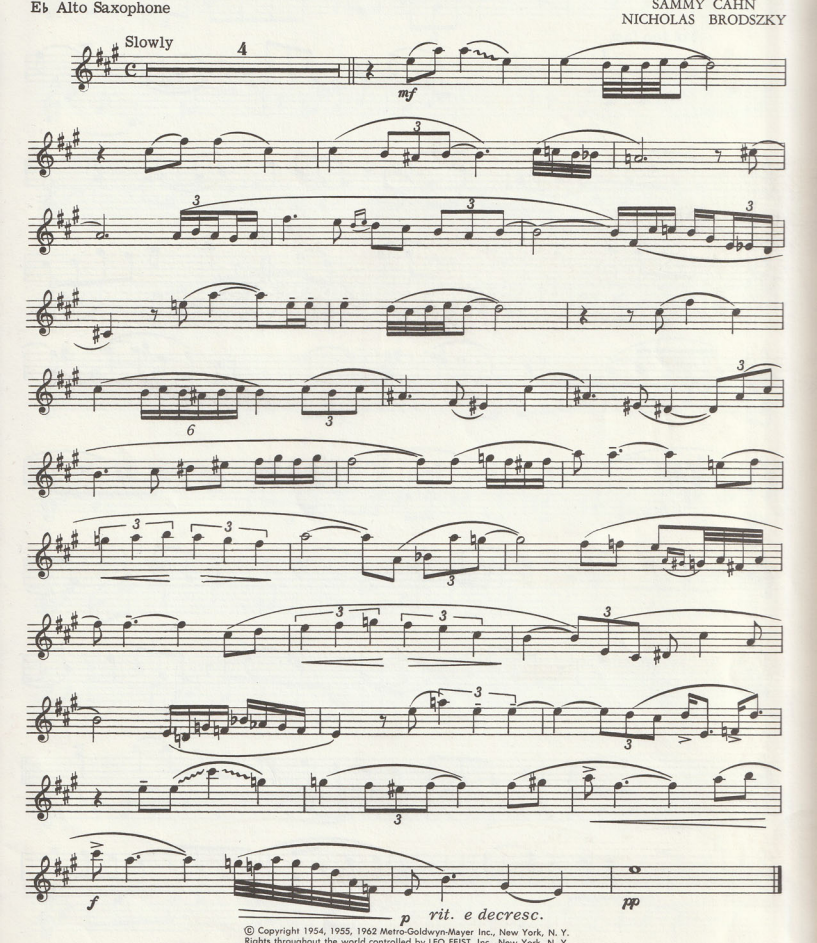
From the M-G-M Picture "LOVE ME OR LEAVE ME"

I'LL NEVER STOP LOVING YOU

E♭ Alto Saxophone

SAMMY CAHN
NICHOLAS BRODSZKY



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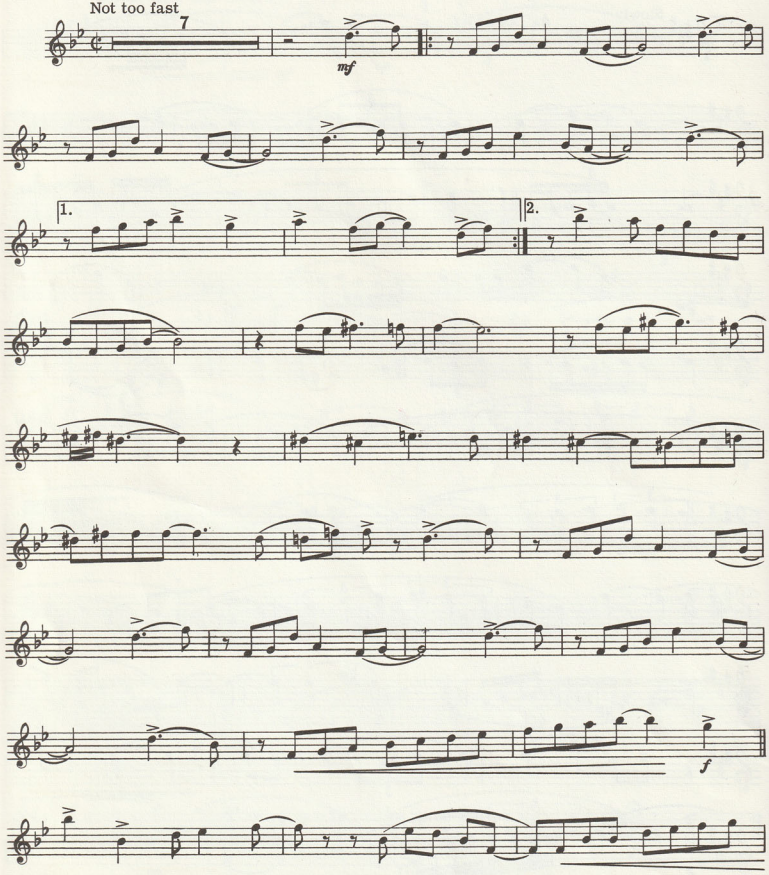
STOMPIN' AT THE SAVOY

E♭ Alto Saxophone

BENNY GOODMAN
CHICK WEBB
EDGAR SAMPSON



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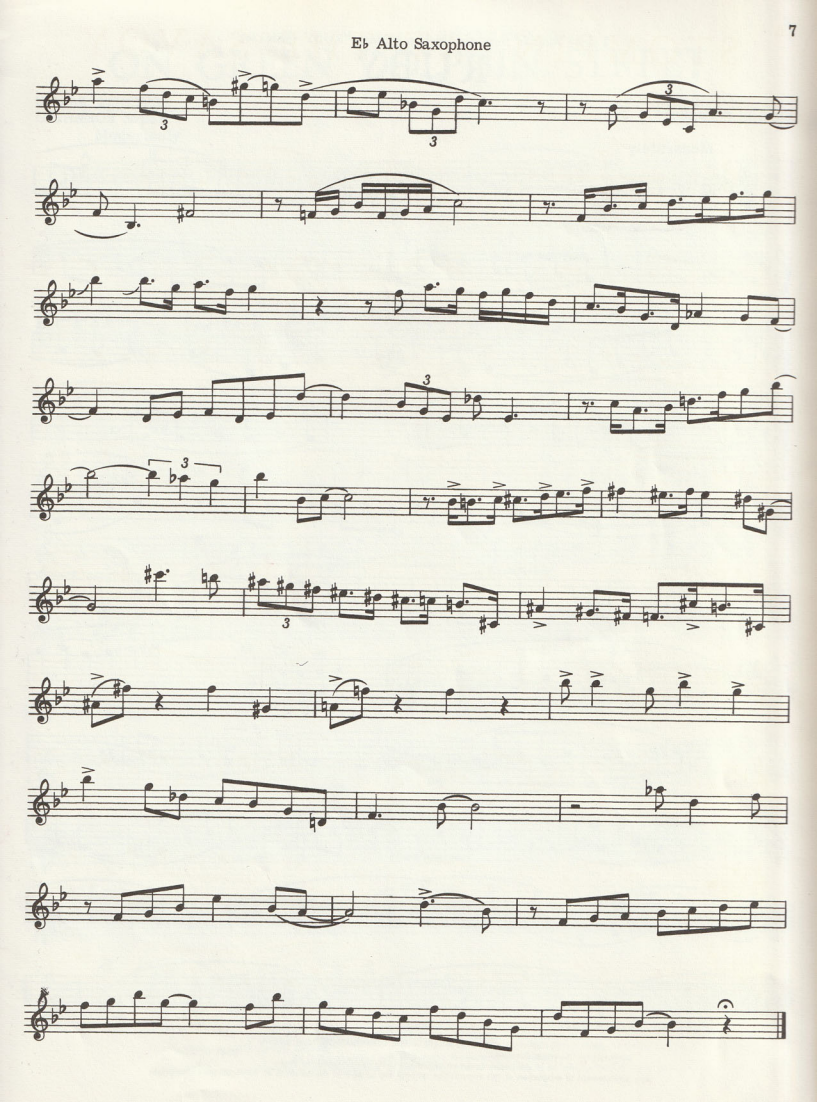
E♭ Alto Saxophone



Theme Melody from the Motion Picture "RUBY GENTRY"

RUBY

MITCHELL PARISH
HEINZ ROEMHELD

E♭ Alto Saxophone

Moderately

5

p

f

mp

decresc. poco a poco

pp rit.

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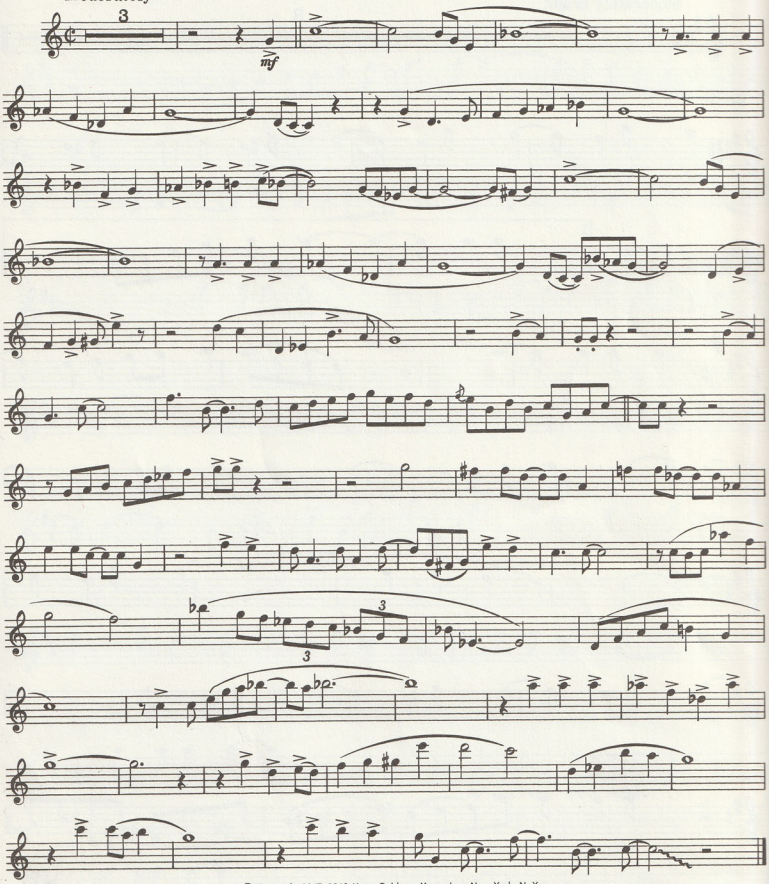
Theme of the M-G-M Picture "GREEN DOLPHIN STREET"

ON GREEN DOLPHIN STREET

E♭ Alto Saxophone

NED WASHINGTON
BRONISLAU KAPER

Moderately



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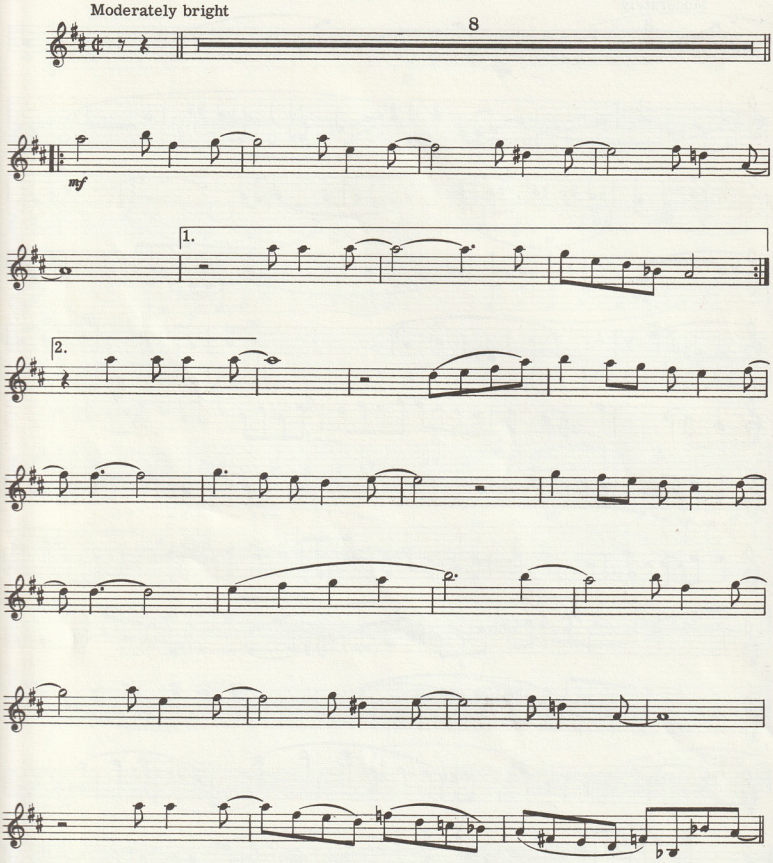
I'M SHOOTING HIGH

E♭ Alto Saxophone

TED KOEHLER
JIMMY McHUGH



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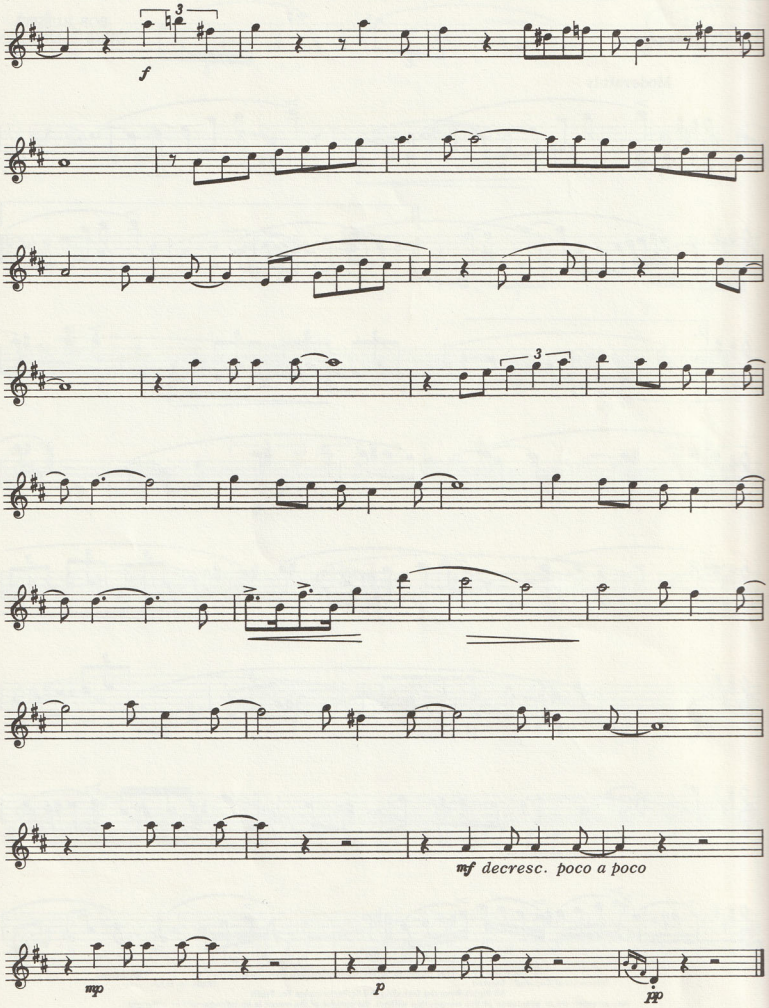
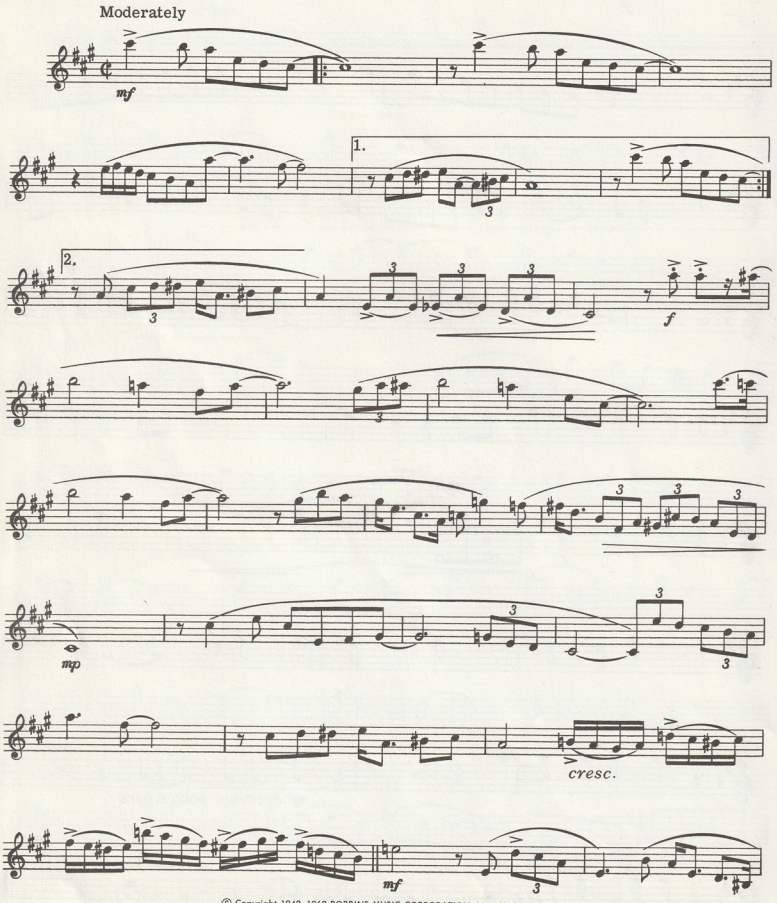
E♭ Alto Saxophone



DON'T GET AROUND MUCH ANYMORE

E♭ Alto Saxophone

BOB RUSSELL
DUKE ELLINGTON



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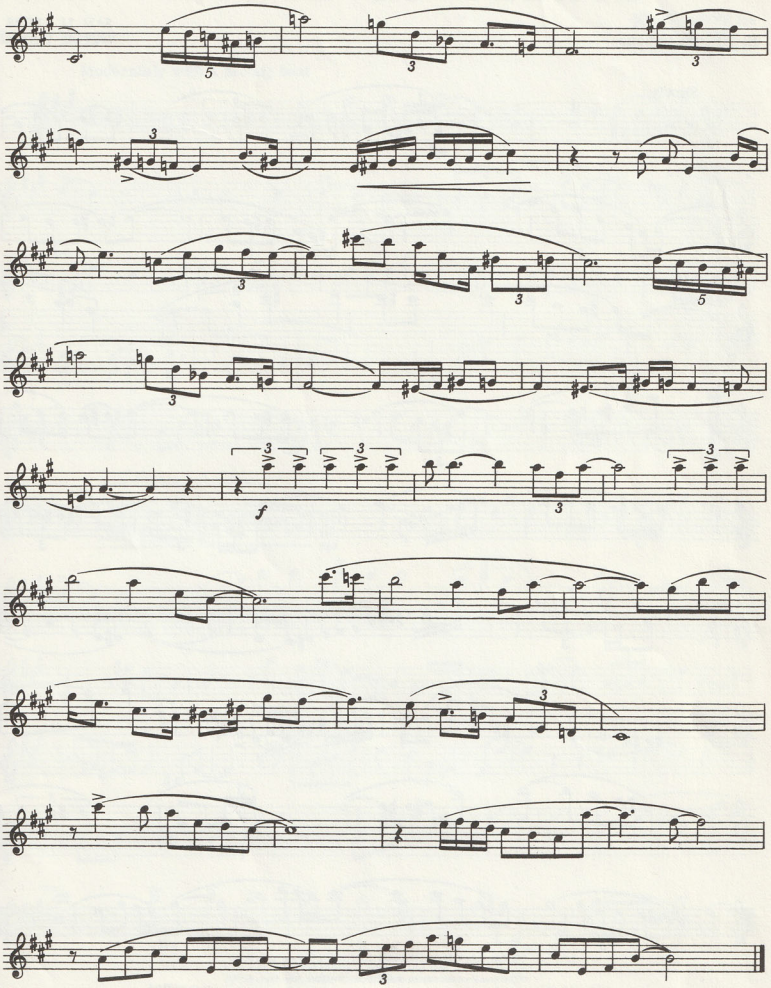
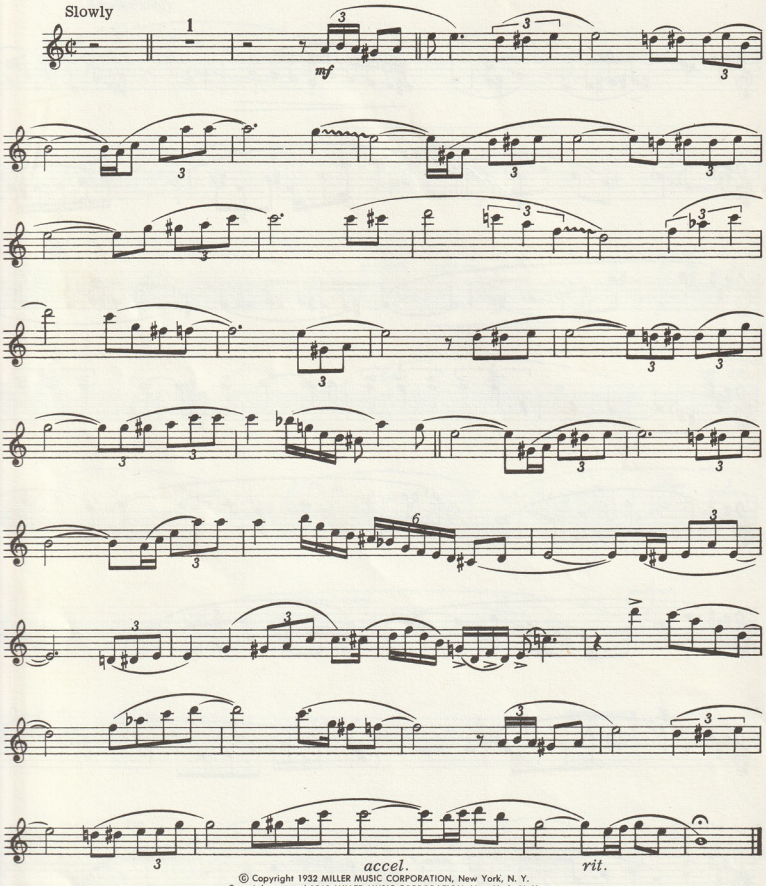
E♭ Alto Saxophone



STREET OF DREAMS

E♭ Alto Saxophone

SAM M. LEWIS
VICTOR YOUNG



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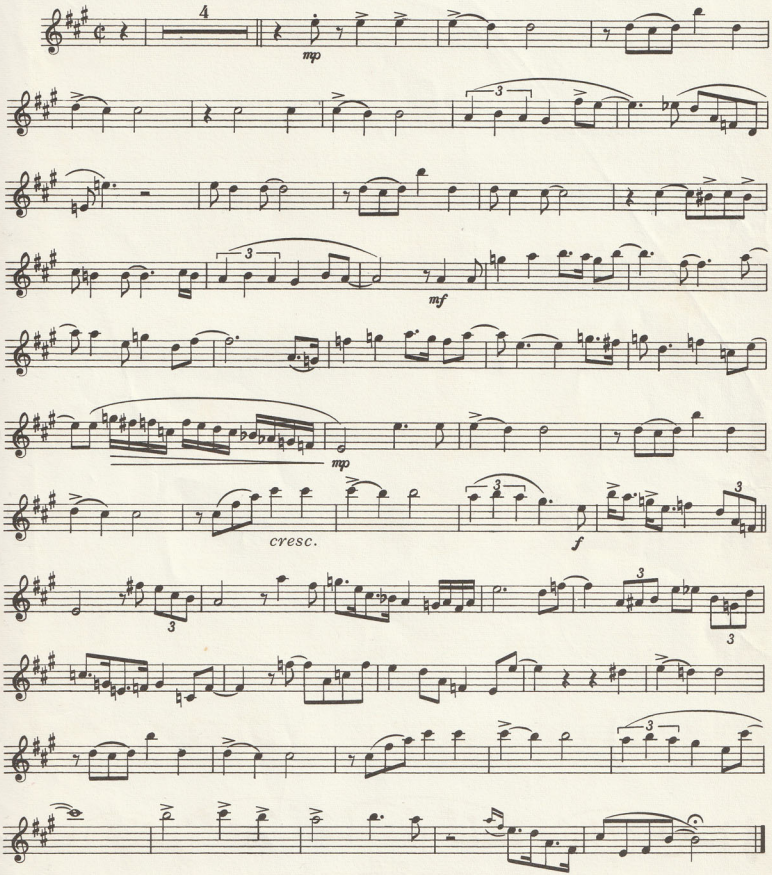
TAKING A CHANCE ON LOVE

JOHN LATOUCHE
TED FETTER
VERNON DUKE

E♭ Alto Saxophone

Moderately with a strong beat



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